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THE NEW YORK DRAMATIC MIRROR

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Photo from E. L. CURRAN, N. Y.

VIRGINIA DREW TREGOTT.

Meyer



It is a terrible shock to see William Faversham and James Hackett going about in rags up at the Criterion and at Wallack's!

Those two boys are altogether too nice to be wasted on that overdone young tramp, Don Caesar. It is a famous story, of course, but so is "Puss in Boots," and I think either of our two popular favorites would make a better hit as the celebrated cat than as the ragged and rollicking and roistering hero.

Seeing what two clever actors have done with this role, we can only come to the conclusion that this particular form of romantic comedy is one of the most difficult to portray.

I think that the younger Salvini played some part remarkably like that of the Spanish scamp at a Bowery theatre a great many years ago, and invested it with all the recklessness, debonair devilishness and charm that the original story suggests.

But Faversham and Hackett remind one of the Columbia College chappies when they put on blond wigs and corsets, and imagine they look like girls.

It takes more than high boots and a sword and a cloak and a hank of ostrich plume to make a Don Caesar. And sometimes it is awful to see a popular romantic actor attempt to be rollicking.

Don Caesar, as we know him on Broadway, had no excuse for living. When you take two huskily charming young men like Faversham and Hackett, why it would be far more interesting if they came out in their gun-meal gray frock coats with hyacinth button holes, and poured tea for us on the stage as some of the Western actresses do after the show is over.

I am quite sure we girls would like it better. And these two very New Yorky Don Caesars suggest tea and golf much more than wine and dice.

I won't say that they suggest muffins and tea, as one English actor who once supported Julia Arthur did; but tea with nice brown bread sandwiches, the kind that Oscar gives us when we take our afternoon nibble.

It makes me very sad to think we are beginning the season with this unpleasant young man, Don Caesar, as a hero. For he belongs to the kind that I'm always ranting against—the unnecessary melodramatic poseur, whose cloak covers a multitude of cheapness.

There is a lot of this sickly sentimental posing that goes as the real thing sometimes with the posers themselves.

A man who is always talking about his deep sentimental nature was telling the Matinee Girl about it for the hundredth time recently. If he'd only go off and forget it!

But he won't go! So I try to discourage him. "Fellows that really have hearts," I told him; "go through life trying to hide them under severe aspects and loud English waistcoats. They know they'll get done if they're found out!"

"You don't know anything about what sentiment is," he said, scornfully; "you are hard, cold, and unsympathetic. Look here!"

Then he dived into his pocket and brought out a grimy bit of a rug and spread it out tenderly on his knee. It was a girl's lace handkerchief, almost black.

"I've carried that in my pocket for a year!" he said.

"It looks it," I said; "why don't you have it washed?"

"Washed!" he said; "washed? That's just like you!"

"Thanks!" I said; "from a baby to a silk negligee I prefer them washed!"

Now that man thinks he is teeming with sentiment! And that handkerchief represents his mass! It is an unpleasant as the cant we hear so much of nowadays about the amount of moral degeneracy that is necessary to the accomplishment of anything in art.

We've heard it over all this cheap table d'hôte dinner tables in town, and it goes with long hair and bad manners and laxness. George Moore has given it to us in his analytical novel, "Sister Teresa," and it will be eagerly quoted as a proof by the harpies that go about trying to inoculate others with their evil beliefs.

Those on the stage and whose work is with the stage and its people should fight tooth and nail against the ideas of art, or romance, or of sentiment that are symbolized by dirty linen.

Don Caesar on Broadway is such a weak-kneed sort of a scapgrace that he hardly can be classed with the great school of unwholesome heroes that we had given us last season. But he is a bad beginning, just the same.

Written toil, and actors moil over these parts, and we have—what?

Whimpering Mrs. Danes; dried up, black-mailing Quenza, and a lot of other ladies and gentlemen of the same unhealthy class.

I know we couldn't write a play around little Robert Reed, or make Gilbert's gentle Jane, who was as good as gold, the centre of a very interesting play, but there are sinners with good points.

There are great sacrifices and big achievements and interesting types to be found in life's waste basket that have some excuse for being put on the stage.

And even among the respectable, the decent, plodding, dinner-at-six sort, you will find interesting sinners, and they are a heap more interesting than the impossibly bad villains and villainesses or thereckless Don Caesar who slips out of his rags into a sort of Faust-leroy suit, and at once becomes a neat dresser on and off the stage.

The Broadway Don Caesar could wear a pagian overcoat, and have "me man" come in

after him with a bag of golf clubs, and it certainly wouldn't cause anything but a ripple of relief—at the matinee at all events.

"Doesn't it seem sad to see Algy in such a part," said a fluffy girl last Saturday: "if we had dear Lady Algy as Marita it would complete the tragedy!"

And then we all said: "I'm just crazy to see Hackett in the part!"

Well—we've seen them both now, and we are as well as can be expected. We are taking spirits of ammonia in our ice cream soda.

It's a shame to waste such good material on this simple Spanish tramp who couldn't get credit at a laundry probably, for you'll notice he doesn't go in for any of those broad linen collar, open at the throat shirt waist effects that we do. He makes quick changes from rags to dark upholstery togs in the way of velvet.

And whatever subtle charm was in the rollicking original Don Caesar, it has been cut out.

I think it is this rollicking act that makes it so difficult to William and James, who have been accustomed to being magnificent, noble, affectionate, and bloodthirsty, but who have not been asked to rollick.

It is as difficult to a romantic young actor as doing double somersaults. John Drew has rollicked in some of his roles and rollicked realistically, for he is a born comedian under all his point lace finish.

But even John Drew, the finest diamond cut comedian of the day, proved his limitations in Richard Carvel until a little bit of comedy in the last act gave him a chance to remind us who it was.

But this proves that all actors have their limit, and should study it and be true to their type unless awfully sure they can act.

Of course our Matinee Idols—that's what they call 'em in the evening extras—don't have to act, they say. But we know better than that!

But those two dear deluded Dons—side stepping about with picture hats askew—I do hope that Richard Lovelace doesn't try to be debonair at the Garden next Saturday, instead of sticking to his old specialty and simply being "sweet."

I hope Don Caesar will never get to be a vogue, for the dramatic school would have to add a class in teaching actors this devil-may-care-fill-up-the-cup-and-don't-give-a-picayune stunt, and then all the actors would want to be Bazoom or whatever he was. I've written his name so often that its getting away from me.

It takes temperament as well as art to accomplish some things. Peg Wellington would be as hard a task for Mandie Adams, as one could possibly choose in the whole gallery of parts. She would be a lady, just as I saw of that!

And that's the trouble with Dons. You-call-him on Broadway, he's too much of a gentleman. And you call him on stage to think of it, it is still nice to think they can't play such a low, weird part!

We'd rather have our Algy and our Hackett just as they are—or just as they were rather before they began this Spanish fan-dango on Broadway.

THE MATINEE GIRL.

MILLIE JAMES AND HER DOG SAVED.

Millie James has a pet poodle upon which she lavishes much affection. Recently, when Lover Lane was playing St. Paul, Miss James, Emily Walker, Julian Burton, and other members of the company took a trip on the Mississippi in a gasoline launch. Of course Miss James took the poodle with her. Pretty soon the poodle tumbled overboard. Miss James promptly jumped after it. The current was too swift for Miss James, though she swam well. Mr. Burton, therupon, jumped after Miss James. The current was too much for him also. All three were swept against a sheer beam where they were dashed out. They built a fire and dried their clothes and returned to St. Paul.

VIRGINIA DREW TRACOTT.

On the first page of this issue of *The Mirror* there appears a very good likeness of Virginia Drew Tracott, who has been specially engaged for the leading heavy female role in *Roxane*, the new Romeo tragedy that Frederick Ward produces this season. Miss Tracott is an actress of force and possesses a liberal share of personal magnetism. She is uncommonly handsome and has the reputation of being one of the best dressed women on the stage.

WHAT HAUPMANN IS DOING.

Gerhart Hauptmann has in process of composition two dramas, entitled *Poor Henry* and *A Shepherd Song*. He is working also on a novel that is to be published this Winter, and is revising *Florian Geyer*, that failed when produced at the Deutsches Theatre, Berlin, six years ago. Hauptmann always has a number of unfinished works on hand, devoting himself to each of them for short periods.

LULU GLASER'S OPERA.

The Lulu Glaser Opera company has been rehearsing *Stango* and *Edwards*' new comic opera, *Dolly Varden*, at Terrace Garden, for two weeks past. The action of the opera passes in England in 1730. Miss Glaser is said to have a most comical role. The first production of the opera will occur at Toronto Sept. 23.

NEW UPTOWN THEATRE NAMES.

The new theatre at 107th Street and Lexington Avenue now being constructed by William T. Keogh, was named last week the New Star. Mr. Keogh had offered a prize of \$100 for the best title. The money went to Max Lustig, who was the first of eight persons to suggest the name accepted.

A DETROIT COMPANY.

The Detroit Theatrical Syndicate Company, Ltd., was incorporated in Michigan last week with a capital stock of \$10,000, divided among Henry Rothwell, \$2,500; John Atkinson Williams, \$2,500, and George Arthur Hart, Jr., \$5,000. The new corporation will produce *Don't Tell My Wife*.

A SUIT OVER KUBELIK.

Suit has been brought by Rudolph Aronson against Daniel Frohman for \$50,000 damages. Mr. Aronson alleges that he had an option on the services of Jan Kubelik, the Hungarian violinist, who is to tour here under Mr. Frohman's management this season.

C. L. FARWELL ILL.

C. L. Farwell, the old actor and stage director, is reported to be seriously ill. His health has failed steadily since the death, last December, of his son, Dr. C. L. Farwell, of Boston. He is now confined to his bed, and his friends fear that he will not recover.

SOMETHING ABOUT YARDS.

Not long ago I heard of a man who divides his acquaintances into two classes—those who read Spinosa, and those who do not. This Summer I also made a division of my acquaintances. It was while sojourning in the quaintest old-fashioned New England town. The differences between the way people live there, and our polished city methods of existence suggested these two divisions, that are: People who have both front and back yards, and people who have only back yards.

The front yard corresponds to beauty, to the grace of life, to the leisure which gives opportunity in which to easily and truly live; while the back yard is given over to utility. The front yard class of people breathe deep. And when a person takes time to breathe deep he gains a more healthful poise. He seems to get more of God in him. But we poor city folk, who are rushing so breathlessly through life, who also have only back yards. Our back yards, too, are most of them fire escapes and clothes lines. When we look out of our windows we are frequently confronted by those fluttering ghosts of ourselves. These clothes, too, that Carlyle said gave us "individuality, distinction and social poise," are just like those of our neighbors. We have only back yards! Our life is given to utility. We work for the dollar. No matter how artistic our profession, we keep money ever in view. If we can earn a little knowledge, a little culture, in this artificial career, we are lucky.

Now, no profession has more artificial tendencies than the theatrical profession. It has such a back yard utility side. Only two classes of actors ever speak of their work as an art—the novices and those that have grown above affectation. The average actor buries all the front yard spirit of his work in the humiliating back yard term "the business." That is why actors too often grow hard and traditional in their stage portrayals. That is why they sometimes become crushed geniuses. Their knowledge is superficial and second hand. They do not know life in the truest sense—the universal life. Nature means for them only human nature. They are bored in the country. They do not

find tongue in tree; books in the running brooks. Sermons in stones, and good in every thing.

They do not know the tremendous significance of the word love. And it is this knowledge and love of life that gauge a man's greatness.

But, about yards. It is most interesting to study life through yards. For instance, there are the beautiful great velvety lawns with here and there a touch of beauty in the shape of a shrub. Behind these yards live those people who are the nails of society. They travel, they own pictures and libraries. They cross Father Time instead of punning him. They never do anything so dreadful as to abbreviate in a letter.

Wealth always reaches its climax in front yards. Pierpoint Morgan, you know, is now arranging to build in New York one of the most beautiful private gardens that the world has ever seen.

There is one front yard I would like to tell you about. It belongs to a little friend of mine.

I know that she will forgive me. She is the dearest little splinter, and she lives in our New England town. She travels in Winter and only comes to this old-fashioned home in Summer time. It is a very old-fashioned home. Every room of it has history. And the front yard is one of the most delightfully unconventional houses you ever saw. Over in one corner is a big wooden tree. These wild things show the touch of savagery in my little friend—her love of nature. A lot of old-fashioned flowers—hollyhocks, tulips and bachelor's buttons—show her fondness for the past, her love of antiquity, a love of sweet peas tells of her dignity—womanhood. Then, an old-fashioned flower box, covered with vines that are never trained, but go wherever they please, offers a comfortable, homely sympathy with every need, but never intrusion.

I have tried to carry the front yard spirit into my back yard existence through the beauty of window boxes. This year I was going away so early; and there was no one to watch them so I just left the boxes in the yard—and thereby hangs an experience. I have read everything I could find about window boxes, and worked faithfully to cultivate my few flowers. On account of all this earnest care they have grown and blossomed. But now—Well, I must first tell you that we live in a house that belongs to a theatre. The dressing-rooms of the theatres are built over a portion of our back yard. What do you think they have done to the remaining portion? Why, they have bridged it over with cold, hard red bricks! Now, isn't that theatrical? The hard, artificial, traditional theatres. The kind that are very nature. And my window boxes! Without any care whatever these window boxes have grown the most luxuriant lot of weeds you ever saw. Do you think the close association with that hard old theatrical back yard could have demolished them?

Alas! how we work to cultivate our flowers, and how quickly our weeds do grow. But if we can cultivate just one beautiful blossom of truth in our work, the joy of it brings us compensation for our labor. *Garrison Annawa.*

NOVEL SCHOOL OF ACTING IN NEW YORK.

A school of acting is shortly to be established in New Haven, Conn., in connection with the Grand Opera House there.

There will be no charge for instruction, but the students will be expected to give their services whenever needed by the management; that is, to act as supernumeraries or play minor parts, for which they will be paid small salaries.

The course will cover all the branches of practical stage work and will be under the direction of Lester Sandford.

A CHINESE ACTOR.

Fong Wah, said to be the first Chinaman to have an important speaking part in an American play, has been engaged by William T. Keogh for *One of the Bravest*.

ENGAGEMENTS.

H. J. Atherton, for *An American Gentleman*, succeeding John Raymond.

Clifford B. Smith, with *The Limited Mail and Treasure Island*.

Frances Wheeler, for *The Chaperone*.

The Hough Sisters, for *The Sleeping Beauty* and the Beast.

Bert Wilmer, Marguerite Urquhart, and E. L. Johnson, with *Hannibal Lector in Other People's Money*.

Little Lawson, for *Are You a Buffalo?*

Devere Palmer, for *Juvenile Leads*, with Edward Wiedemann.

Charles Horn, for his third season as comedian and stage director of Brown's in Town.

Roy Doe, for *The Heart of a Woman*.

P. P. Craft, as advance agent for *Conroy*, Mack and Edwards company.

W. J. Chappelle, as advance agent for the Lyman Brothers, in *A Merry Chase*.

Vera Beard, for *The Devil's Doings*.

Louis Merle and Blanche Stella, for *The Royal Lipstick*.

Virginia Percy, for *The Flora De Voss* company.

Ella Snyder, for *The Sleeping Beauty* and the Beast.

George W. Ryan, for *The Girl from Paris*.

Olive Oliver, to support Kathryn Kidder in *Molly Pitcher*.

C. Jay Williams, with Broadhurst and Currie.

Lillian Hall, with Louis Mann and Clara Lipman.



Photo by Byron, N. Y.

THEODORE ROBERTS
(Don Jester).FERNANDA ELSU
(Lassarre).JAMES K. HACKETT
(Don Cimarron).HERBERT CARE
(Captain of the Guard.).A SCENE FROM DON CAESAR'S RETURN AT WALLACK'S.
ACT I.—DON CAESAR: "I'm so sorry it's Holy Week, because I feel obliged to kill you."

IN OTHER CITIES.

KANSAS CITY.

Saturday night, Aug. 21, marked the opening of the Woodward Stock co.'s season at the Auditorium Theatre. This popular organization has come to expect a packed house and an enthusiastic welcome on its opening nights, and it was not disappointed. Although the co. is largely new and the rehearsal time was short, Aristocracy was given a performance that spoke well for the efforts of Director Seelye Brown and Stage-Manager Harry L. Lewis. Numerous critics and fellow-players and the members of the co. were greeted with genuine applause as well as many floral offerings. Jane Kenmar received an especially enthusiastic welcome and the new leading man, Carlton Macy, was repeatedly called upon for a speech, with which he did not comply. As Diana Stockton, Jane Kenmar had hardly as good a part as usually falls to her lot, but played it well. Carlton Macy as Stockton was very satisfactory to an audience that is not always easy to please, and he will no doubt become popular. Daisy Lovering gave a splendid portrayal of the rôle of Virginia Stockton. Her forte is comedy, but this role contained no element of mirth, and her portrayal therefore showed much versatility. Robert Connell as the Prince was satisfactory, and Frederick Sumner did well as Stuyvesant. Neddie Lindhurst was well received in the part of Katherine, but Miss La Verte, the most charming actress, will doubtless be soon to better advantage later. Charles Lothian played a small part cleverly, and Robert Davies a similar one, that was not so well done. The War of Wealth 8-14. Because She Loved Him So. 15-21.

Harry Glander in Otis Skinner's Prince Otto began a week's engagement at the Grand Opera House 1-1. The entire Otis Skinner production, including the costumes, scenery, and music of the original cast, were seen. Mr. Glander as Prince Otto was very satisfactory, and the supporting co. a capable one. Elizabeth Lee made a beautiful and stately Princess, and the Countess von Rosen was capitally done by Catherine Courtney. Matthew McMillan was good as Von Walderhof, John P. Barret fair as Gondremark, and Lionel C. Vaughan acceptable as Major Fergus. The production was well received by large audiences. Price Melville in His Hopkins 8-14. On the Suwanee River 15-21.

The Village Parson succeeded Human Hearts at the Gillies Theatre 2-7 and the S. R. O. sign was much in evidence. Howard Lange as the parson and Bayone Whipple as his wife were fully equal to the leading parts. The rest of the co. is large and evenly balanced. At Cripple Creek 8-14. For the first time in the season, Parliament Park is still open, but there is no special attraction. Forest Park has only music. The Third Regiment Band is playing nightly at Electric Park, and the Tyrolians still waltz at the German Village. The theatre closed Labor Day with a farewell performance of The Alamo by the Travers-Vale co.

The directors of Convention Hall announce a four days' series of concerts by the Bands Rossini in that building 15-18.

Walter Smith, until recently connected with the drama department of the Kansas City "Star," has resigned from that paper to accept the position of assistant manager of the Orpheum. This is the second newspaper man Manager Lehman has induced to join his ranks recently, as Louis Shouse, whom Mr. Sanford succeeds, is now manager of Convention Hall, and was formerly dramatic editor of the "Times."

The Century Theatre, formerly the Standard, will open its doors 9 with the new stock opera organization, the Andrews Opera co., that will be heard in Faust. A fine line of grand and comic operas, in English, is promised, and the co. is being well advertised throughout the city and surrounding country. Popular prices will prevail. FRED. CAMPBELL.

JERSEY CITY.

The season at the Academy of Music began with a matinee of The Cherry Pickers 2 that was presented until 7 to good business. The play was staged in a complete manner, and the male roles were well played, but the female roles might have been in better hands. Frank Munnell, the leading man, was exceptionally good. Carl H. Harris, the villain, was only acceptable. John Hamilton as the Vice-voy Joseph McCarthy as the Merchant, Paul Scott, William P. Van Sly, Armand Anthony, and Harry Horne were satisfactory. Helen Courtney as Kashima, Cyrus Miller as Asakura, Mrs. Pringle as the widow, and Blodie De Vanill as Rada, were fair. The Road to Ruin 9-14. One of the Broadway 16-21.

The fourth season at the Bijou Theatre opened 29 after having been postponed from 24 on account of the tornado on that date that tore out the rear wall of the building. A temporary wall has been erected and a new stage put in. Howard Hall and co., who opened their season here, were the attraction, appearing in Mr. Hall's new play, The Man Who Dared, that was first produced last season in San Francisco. The play is a Parisian melodrama, with some strong finale and well conceived comedy element. It is in five acts. The star character, a dual one, suggests the Comedie Italienne. The final fall of the curtain on the first performance was at midnight, the waits being considerably long. A handsome scenic outfit was a feature of the production. Howard Hall was very good, and won favor at once. Nine Morris as the courteous wife, proved herself an excellent actress. The part is a disagreeable one, but she played it in a manner that commanded the audience to like her. Earl Ryder was the villain, and shot he had to do was done artistically. Will H. Voller was excellent as a young poet, and an every-

day Hebrew, both of which were typical and natural roles. Alice Taylor was weak as Marie. John Martin, as the old family servant, had the fattest part of all, and divided honors with the star.

The Penitent was offered at the Bijou Theatre 2-7 to good business, the Labor Day houses being to capacity. The play was given in a careful manner, and was handsomely staged; the scenery being the best seen here in a long time. It is an interesting play, though a trifle long, but the faults will doubtless be remedied. The co. was a very capable one. Edgar L. Davenport was well cast and powerful in the leading role. G. Harrison Hunter, as the villain, was strong. Myles McCarthy, as the crafty lawyer, was excellent, and E. L. Walton was clever as an English Jew. David Blanchett, H. V. Davies, Albert Ferry, Charles Green, and Edwin P. Clarke were also good. Maude Clark Shaw, Minnie Bowen, Grace Turner, Belle Moore, and others. Charles Green rendered excellent support. A Homespun Heart 9-16. The Mormon Wife 8-14.

At the opening performance of the Bijou Theatre Aug. 20 the orchestra, under Louis Dittmer had fourteen men in evening dress.

Stage Machinist John E. Langabee is back again at the Academy of Music, having spent a prosperous summer at his summer home in Lake Hopatcong.

Orchestra Leader F. W. Petersen is also back, and looks as if his summer on the Albany Bay Line of boats had been of much benefit to him.

The Bijou Theatre displays a handsome new drop-curtain this season, the subject being "The Hunt Meet."

Lotta Crutchfield, her brother Jack, and a representative of the Boston "Globe," were guests at the Bijou Theatre 2.

The executive staff at the Academy of Music has been somewhat changed this season, and is as follows: Frank E. Henderson, manager; John H. Bone, business-manager and treasurer; John E. Langabee, stage-machinist; William Moran, advertising agent; William Glave, property man; F. W. Petersen, orchestra leader, and F. Tracy, electrician.

The manager of the Bijou Theatre, John co., is giving out a unique souvenior as an advertisement.

Charles H. Rustic, the scenic artist of this city, has supplied The Penitent co. with a handsome outfit of scenery. Each scene in the play was applauded as a compliment to the painter.

John H. Bone, the new treasurer and business-manager at the Academy of Music, held a similar position for years at the Grand Opera House, New York, and with the Iron Steamboat Co.

WALTER C. SMITH.

MONTREAL.

The opening of the regular season of the Academy of Music and the presentation by Mrs. Fluke and son of the new play, Mirrored, for the first time on any stage, was an important event in the theatrical world here, and a large and fashionable audience turned out to witness it. The play, a dramatization of A. E. W. Mason's novel of the same name by Anne Crawford Flemer, was presented with that care and attention to detail which always characterizes Mrs. Fluke's productions. The scenery was by Gates and Morgan. There are five scenes in all—Lady Bonaparte, Reception Room, Lady Bonaparte's Room, Moorish exterior, two Moorish interiors, and evening in the Great Desert—and all are equally beautiful. The character of Miranda is totally different from anything that Mrs. Fluke has appeared in before, and presents a very interesting psychological study, the more difficult because what takes many pages to explain in the book has to be told very briefly in the brief words and gestures in the play. Mrs. Fluke portrayed the part with consummate skill and won the sympathy of her audience. J. E. Dudson, as Ralph Wartime does not appear till the fourth act, but his performance was a wonderful bit of characterization and fully up to his splendid reputation. Robert T. Haines made a manly and capable Luke Charnock. Max Flynn gave a clever sketch of the old Belvoirer. Robert V. Ferguson was interesting as the blind Major, to whom George Warriner falls a victim, and Annie Irish made the most of Jane Holt. The rest of the characters were all in good hands. A Brace of Partridges 9-16.

The Francois opened its regular season with a Labor Day matinee 2 to a crowded house. Whitney and Knowles' Quo Vadis was the attraction. The co. was excellent and the staging clear cut and finished. Adolph Schmidt gave a clear cut and finished performance of Petruchio. Charles Sutton did the work of Violina. Thomas Hunter was a capital Nero. Fred Blane did a clever piece of character work as Chib. and Theodore Terry, a Montreal boy, deserves special notice for his impressive performance of Glauco. Caroline Rohr did capable work as Pompeia. Mary Simons was sympathetic as Lydia. Grace H. Hanson was a charming singer, and Rudolph Edward made the most of the Astro. The Man Who Dared 9-14.

Le Malabar (The Octopus), that made a success earlier in the summer, is again the bill at the Theatre National Francois 2-7. Paul Camusse reports his capable performance of Whanote.

The Hottest Coal in Dixie opened at the Royal to second business 2. The performance is excellent of its kind, and full of action and fun. Hobson and Laemmle, Ruth Kelly, and the sisters Ferguson deserve special mention. The wife and converted real model was bright and catchy. A Timorous Christening 9-14. W. A. TREMAYNE.

PROVIDENCE.

The regular season at all our theatres opened 2. The New Park, formerly the Olympic, opened to a popular mixed family theatre to a crowded house. During the summer the theatre has been transformed into a noisy playhouse. The decorations are beautiful, a new drop curtain has replaced the old one,

new seats have been put in, and on the stage a complete change has been made. The stage is now forty-two feet deep and on this floor are four dressing-rooms, each ten feet long and nearly eight feet wide. On the second floor are six more large dressing-rooms.

The stage is considered absolutely fireproof, and an asbestos curtain completes the protection. New scenery, drops, etc., have been provided. Papa's Baby was the attraction 2-7 and the opening performances drew crowded houses. Watson, Hutchings and Edwards, for the piece were, however, had excellent opportunity to display their talents and were successful. The musical numbers are bright and tuneful, and the specialties introduced by Hadley, Duffin and Rodney, Harry Watson and Alice Hutchings, and the Nichols Sisters were good. A Stranger in a Strange Land 9-14.

Large houses greeted Old Jed Prenty at the Empire 2-7. Old Jed was impersonated by Richard Golden in the same intrepid manner that has won him many friends and admiration. He was well supported by Henry M. Morse as Zeb Hardy, Robert Craig as Zack Wilcox, Melville S. Collins as Beacon Hill, Coulter Howard as Aaron Hennigway, Horace Bushby as John Todd, Ruth Royal as Fanny Todd, Kate Medinger as Tribulation Prenty, Katherine Kittman as Martha, and Leota Sinclair as Little Trotty. The Little Vagrants 9-14.

At the Providence Opera House 2-7 Eddie Elsner presented The Wedding of Priscilla to fair houses. Louis Mann and Clara Lipman in The Red Cloud 9-11. Peter F. Dulley in Champagne Charley 12-14.

The members of the Allie Stock co., that closed a summer season at Keith's Aug. 31, left for New York 1 to join the various co. for which they have been engaged. Walter Thomas is to play the leading juvenile role in New Standard Follies. Malcolm Arthur will be on hand in the Follies, holding sacred W. H. March as a member of the Standard Stock Co. Allie Stock has accepted a position as stage-manager for the Keith art studios. Helen Palmer is playing a leading character role in Champagne Charley. William F. Owen has returned to the Daily Theatre Co. Clara Blaney, another member of the co. and a Providence woman, is to be Manager Lovelace's stenographer.

BOWARD C. HIPLER.

ST. PAUL.

Chamney Givett and a clever co. appeared at the Metropolitan Opera House 1-7. The largest Metropolitan audience that has been seen for many times since Mr. Givett in his new play, Garrett O'Malley. His acting and singing were excellent, and at the end of the third act he was called upon for a speech. Edith Barker was a graceful and charming Eliza Nagle. Margaret Fitzpatrick carried the rôle of Mrs. Mary Devlin with graceful ease and expression. Charles M. Collins was excellent as Regis Neve. May Moran was an attractive Anna. Louise Martin as Parlor Lynch, and Mrs. Elizabeth Washburn as Madame Lorraine contributed excellent bits of character work. Paul Hartigan's Burns Hardy was decidedly good. Rita Baker Martin was characteristic as old Mrs. Lynch. Daniel Gillfather as Sir Horace Wilton and Louise Marcelli and Eddie Martin and Gretta Carr proved clever and entertaining in children's roles. The play was well put on, under the direction of Luke Martin. Hawley's Minstrels 9-14.

In old Kentucky at the Grand Opera House 1-7 drew large and pleased audiences, the production, now in its ninth season, opening to S. R. O. Alice Great Hunt was charming in the leading rôle of Madge Brierty. Her daring swing across the chasm was very effective. She was the favorite among the girls, where last year, however, in the favorite rôle of Leah West, Bert G. Clark as Colored Senator, did creditable work. The play was well put on, under the direction of Luke Martin. Hawley's Minstrels 9-14.

In old Kentucky at the Grand Opera House 1-7 the last named play has lost none of its popularity, heavy business being the rule of every performance. It was well staged and directed, and was played by an exceptionally good co. Rita was played by J. V. Crosby, Alice Hutchings, Charles Riley, Eddie Prentiss, and others. Hartland Clark 9-14.

A Thousand Kisses 2-7 was presented to light business at the Grand 20-31 and was followed by King Louis 2-7. The last named play has lost none of its popularity, heavy business being the rule of every performance. It was well staged and directed, and was played by an exceptionally good co. Rita was played by J. V. Crosby, Alice Hutchings, Charles Riley, Eddie Prentiss, and others. Hartland Clark 9-14.

The latest addition to the company at the Empire Park was The Hand of God, that was given in a creditable manner by the Hopkins Operatic Co. 1-7.

W. W. PHILIPSON.

COLUMBUS.

The McLane-Taylor co. played an engagement at the Southern 2-4, appearing in Coriolanus. The School for Scandal, and King John. Coriolanus was the hit and the production was one of the first co. has had in recent years. E. D. McLane as Coriolanus performed creditably in a character rôle, and was well liked and enjoyed. The rôle of King John was a most favorable one, and the production was a most favorable impression. Next in importance to the title rôle was the Minotaur of Max Von Milden. He has a majestic voice and his interpretation of the character was very effective. J. H. Bowring and Frank L. Bowring deserve special mention. The lead in the Legend of Odette Tyre was charming and displayed rare ability. Mr. McLane's Charles Surface was excellent and met with unqualified approval. Frank Henning as Joseph Surface and J. H. Bowring as Oliver Surface made individual hits. Mrs. Vandeveld offered great delight by her clever delineation of Leah West, and the rest of the co. was very creditable. To the credit of local players were the very poor. The performance of Kite, John will be mentioned next week. Tim Murphy 2-7.

Two Little Waifs at the High Street Aug. 20-21 pleased fair houses. Al. W. Martin's Uncle Tom's Cabin was the attraction 2-4 and proved to be an offering of unusual merit. An excellent co. interpreting the ever popular play. Business was good.

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SEATTLE.

For their second week at the Third Avenue, Aug. 25-31, Managers Howell and Dow's co., augmented by some new numbers and special variety, may now be seen. The Queen of Spain, The Queen of Hearts, The School for Scandal, and The School for Girls, were presented in the cast and were their most popular performances. Blanche Studholme made her first appearance with the co. and made a favorable impression. Louis Belmont in a character rôle was good. The regular season will begin 1 with Blanche and Pringle's Minstrels. Managers Howell and Dow will this year add one new co. playing Blanche and the other King Louis. The tour will begin 1 and will continue all of the West coast, far East to Kansas City.

Stout's U. S. P. gave one performance at the Grand Opera House 25 to light business. It was the average "Tom" show, but this city has outgrown

The Queen of Marti will be seen at the Sagamore 2-7. The regular season opens 8 with the Tivoli Opera co. for three weeks. Margaret Harry will give a dramatic recital the afternoon of Aug. 25.

Willie's Joviette, Minnesota, will be seen at the Grand Opera House for four performances, beginning 27.

Grace Webster, late of New York, has formed a business partnership with Sheridan Jenkins of this city, and they will establish a firm here to be known as the Northwest Scenic Co. It will be the pioneer organization of its kind in the Northwest. They will build a large and well equipped studio.

A. D. McDonald, treasurer of the Seattle for the greater part of last season, returned 27 from California. He had been engaged by Pacific Pictures as manager of The Only Way co., but Mr. McDonald did not send out that co. at the present time.

A series of letters by Nancy Spier, the well-known

Show Nights 2 in The Heart of Gold to good house. Down the Stage and Under Two Flags to follow.

KOKOMO.—SILENT THEATRE (George St. John, manager); Two Little Girls Aug. 28. Uncle Tom's Cabin 27; good house; fair performance. Side Tragedy 2. A Romance of Old Hollow 5.—ITEM: At Athlete Park 28, 30, local talent will produce The Ballad of Tipperoo.

AMHERST.—GRAND OPERA HOUSE (Dobie and Hart, managers); A Romance of Old Hollow 2; good house; fair performance; large audience. The Heart of Chicago 3; fair performance; good business. Misses' U. S. G. 4, 6; good performance; crowded house.

ELKHORN.—BUCKLIN OPERA HOUSE (D. Carpenter, manager); The Night Before Christmas 11. Joss of the Bar Z Ranch 14.—ITEM: Numerous improvements have been made in the Opera House; they include new carpets, new scenery, an electric plant, and a general overhauling in the dressing-rooms.

DETROIT.—BOSCH'S OPERA HOUSE (J. W. Bosch, proprietor); Graham Earl on Aug. 10-24; crowded houses; performances good. Plays: The Black Flag; East Lynne; The Country Girl; Two Irish Hearts; Our Jonathan and The Circus Girl.

SHENANDOAH.—BLESSING'S OPERA HOUSE (F. F. Price, manager); Elton's Comedians opened 14 week 2 on Country Sweethearts to H. H. G.; steady 2.

BERKELEY.—MCGREGOR OPERA HOUSE (W. H. Lovitt, manager); Leon Bernstein Aug. 22; large audience; pleasure. Grace Fontenot Stock co. opened for a week 2 to good business in The Flinger.

ROCKVILLE.—OPERA HOUSE (Theodore P. Gauthier, manager); Paul's Ferry 4. A Thoroughbred Tramp 17. Railroad Jack 30.

WASHINGTON.—OPERA HOUSE (Horrell Brothers, managers); Opened with A Thoroughbred Tramp 12. Grace Fontenot co. 18-21. At Valley Forge 25.

GARRET CITY.—WAGNER'S OPERA HOUSE (William Wagner, manager); Loyalty Day 14. In The Walks of New York 24. Graham-Marie on 25-26.

CONNERSVILLE.—ANDREW'S THEATRE; A Kentucky Belle 14. H. Hoffer's Comedy 15-18. A Thoroughbred Tramp 21.

INDIAN TERRITORY.

LEHIGH.—BIJOU THEATRE (Besse Williams, manager); The Heart of a Woman 5.

IOWA.

DUBUQUE.—GRAND OPERA HOUSE (William F. Koch, manager); Season opened Aug. 26 with in a Woman's Power; good performance and audience; many improvements in the house during the summer. For Her Sake 4. Two Merry Tramps 5. West's Minstrels 6. When We Were Twenty-one 7. The King of the Opium Ring 10. The Village Postmaster 11. The Flaming Arrow 12. The High Rollers Burlesque 13. Haverly's Minstrels 20.—COATES' OPERA HOUSE (Ed. W. Coates, manager); Dark.—LAUNDRY AUDITORIUM (E. M. C. A., owners and manager); Star Lecture Course opens with Brock's Chicago Marine Band Nov. 20.—SCHUTZEN PARK: Cornell Band Concert 28. Season's closing concert 4.—NUTWOOD PARK: Dark.—TWIN SPRINGS PARK: Dark.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (R. O. Ellsworth, manager); The Convict's Daughter opens season 11. A Breezy Time 17. When We Were Twenty-one 18.—ITEM: Frank McGlynn in A Woman's Power is making the rounds at most of the larger cities in Iowa this year.—Manager John C. Crockett, the active-manager of the Winter Opera House, at Elkhorn, has just been re-appointed referee for the county under the Federal Bankruptcy law.—Knoxville, Ia., is also the home of Jolly Della Pringle, who opened her season at the Auditorium, in Des Moines, State Fair week, and was given an ovation by her many Iowa admirers who were in the city.

HILDEBRAND.—WISNER OPERA HOUSE (John C. Crockett, manager); Van Dyke and Eaton co. 2-7 in Credit Lorraine; The Private Secretary; The Queen of Diamonds; A Soldier's Sweethearts; and An Enemy to the Star. A Breezy Time 18.—ITEM: The thirty-first annual Hardin County Fair is being held here this week, with strong vaudeville attractions.—The Grundy Center Opera House is nearly completed, and will open this month.—The Marshalltown carnival will be held 22-25.—Myrtie May Crockett and daughter have been at Clear Lake during the summer.

EDGAR MOONIE.—POSTER'S OPERA HOUSE (William Foster, manager); Poster's in Town Aug. 26-31; large business; specialties by George White, Fannie Midgley, and Gertrude Mellington were well received. West's Minstrels 7.—GRAND OPERA HOUSE (William Foster, manager); Von Sonnen closed 31 after week of very large business; specialties of Knute Erickson singing. Midnight in Chinatown opened 2 to good business. In a Woman's Power 5-7.—THE AUDITORIUM (William Foster, manager); Della Pringle on Aug. 26-31; large business.

WATERLOG.—BROWN'S OPERA HOUSE (G. F. Brown, manager); Angel's Comedians Aug. 26-31; good business. Plays: The Power of Money; Dad's Angel; A True Kentuckian; Green Mountain Folk; The Two Orphans; and The Little Vandebond. A Wise Member 2; good business. Play has been rewritten and gave better satisfaction than last season. A Jolly Affair 9-11. Gypsy Prince 12. A Breezy Time 14.

KEOKUK.—UNION OPERA HOUSE (R. E. Bowley, manager); Money Stock co. Aug. 18-26 in a Royal Suite. Uncle Sam in Cuba; Cleopatra; Prometheus; A New Home; The Canterbury and Penitentiary; fair business; specialties on Alice Paget; caricatureist. 24.—ITEM: Fred R. Le Conte, was made a Knight Templar 24.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John R. Henderson, manager); Season opened with the Van Dyke and Eaton co. Aug. 26, 27 in Credit Lorraine. After the Fall, The Indian, and A Soldier's Sweethearts 28-30; co. and audience very good. The Night Before Christmas 10. Della Pringle's OPERA HOUSE (George Higgins, manager); Della Pringle on Aug. 26-31; large business.

SPENCER.—GRAND OPERA HOUSE (G. W. Crawford, manager); Landlady Theatre co. Aug. 26-31 in Credit Lorraine. After the Fall, The Indian, and A Soldier's Sweethearts 28-30; co. and audience very good. The Night Before Christmas 10. Della Pringle's OPERA HOUSE (George Higgins, manager); Della Pringle on Aug. 26-31; large business.

WICHITA CITY.—WILSON'S OPERA HOUSE (P. W. Hart, manager); In a Woman's Power opened 26 for fair audiences and performance.

COUNCIL.—SLIPPERY.—DOHME'S THEATRE (George Stevens, manager); In a Woman's Power 1; good business and co.—ITEM: Harry's Concert Band gave its last concert for the season at Lake Massena 1.

CHARLES CITY.—HILDRETH OPERA HOUSE (H. H. Shaw, manager); Open 11 with The Night of the Fourth.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, manager); Quo Vadis Aug. 26; good co.; fair house.

KANSAS.

LEAVENWORTH.—GRAND OPERA HOUSE (J. J. Cunningham, manager); The Stage 2; the benefit for Joe Hedges, author of A Hot Time in the OM Town 10-12. A pleasing bill of sketches, songs, and dances was given. Joe Hedges, Jack Carter, Gay Errol, Queenie Hayden, Miss Hamilton, and Francis Sullivan were favorites. The Denver Burlesque opened to fair business 1; performance of Harry M. Holden, Jim Dennis, Gertrude H. Holden, and Eddie Clegg. Burlesque, Monroe and Mabel—THE CLOTHESLINE THEATRE; Dancer and Music 12.—ITEM: L. M. Crawford of Toledo, has leased the Grand Opera House from Toledo State, for the season. All attractions looked for the Crawford Theatre will appear at the Grand as a result. M. J. Cunningham will be resident manager.

TOWNSKA.—CRAWFORD'S OPERA HOUSE (G. T. Crawford, local manager); Seasons 1-2 with The Denver Burlesque; Human Hearts 7.—GRAND OPERA HOUSE (James L. King, manager); The Schiller Stock co. opened for a week in Topeka, to be followed by other equally attractive plays. As the prices are to be popular, the town will doubtless turn out in mass to give hated and related attention thereto.

THOMAS H. HYATT.

EMPIRE.—WHITELEY OPERA HOUSE (H. G. Whitley, manager); The Price Arlington co. opened the season 2-3 with The Denver Burlesque; Human Hearts 7.—GRAND OPERA HOUSE (James L. King, manager); The Schiller Stock co. opened for a week in Topeka, to be followed by other equally attractive plays. As the prices are to be popular, the town will doubtless turn out in mass to give hated and related attention thereto.

INDEPENDENCE.—AUDITORIUM (B. Blister, manager); Dark.—GAS PARK THEATRE (Odeon and Orchestra Aug. 26; good concert; fair attendance.

SUTCHINSON.—SHAW THEATRE (W. A. Lee,

manager); Noble Dramatic co. in The Gold King 2; H. H. G.; performance excellent.—OPERA HOUSE (W. A. Lee, manager); Dark.

KENTUCKY.

FRANKFORT.—CAPITOL THEATRE (J. B. and A. D. Blanton, lessee and manager); Opened with Al. G. Field's Minstrels Aug. 11; large and enthusiastic audience. Everything was new, including the stage. The first part was ingeniously staged. The girls started in a body and occupied the first five rows. After the performance they intended to entertain Mr. Field with a banquet, but on account of the death of Fred Phelps, the entertainment was not held. Spenser Dynamics 12-17. Arnold Stock on 28-31. Arnold Stock co. 28-31. Arnold Stock on 28-Oct. 5. Daniel Sully 7.

LEXINGTON.—THEATRE (Frank Carpenter, manager); Noble Dramatic co. in The Gold King 2; H. H. G.; performance excellent.—OPERA HOUSE (W. A. Lee, manager); Dark.

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LEXINGTON.—THEATRE (Frank Carpenter, manager); Noble Dram

and co. Play has been somewhat modernized. The Village Farcie 2-4; pleased large audiences. The Emperor 5-7.—ITEM: Charles E. Candie, Jr., son of Mrs. H. P. Saylor, was tendered an ovation by his many friends on his departure for the continent, where he will remain three years to study art.

RED BANK.—OPERA HOUSE (Charles E. Nielsen, manager): The Tide of Life Aug. 20; fair performance and business. Thelma 2; good but disappointed audience. Chester De Vondt Stock co. 9-14.

HOOTON.—HARRIS LYCEUM (Harris Brothers managers): Where the Laugh Comes In Aug. 20; fair business and performance. Weber's Parisian Widows Burlesques 7. Dainty Duchess Burlesques 14.

WASHINGTON.—OPERA HOUSE (Robert Petty, manager): Stetson's U. T. C. 14.

NEW YORK.

ALBANY.—EMPIRE THEATRE (A. J. Voyer, manager): James K. Hatchett in Don Caesar's Return Aug. 20 was the last performance given under the management of Graft and Honeckers. On Sept. 1 Mr. Voyer became the manager, and Albianco and Associates are assured their will be well entertained. Mr. Voyer's theatrical experience covers ten years. In 1897-98 he was manager of Harmonia Bleeker Hall, during which time he brought many leading actors and actresses here. The Empire is being overhauled, and changes made so that everything will be ready for the reopening 7, with John Mason.—HARMONIA BLECKER HALL (H. S. Jacob, manager): Across the Pacific Aug. 20-31, with Harry Clark, Blanche Willis, Lila Lee, Anna May, and others. Under J. A. Collier Vandiville co. opened 2 for a week, excepting Tuesday evening. The large audiences were well entertained by Isabelle Usherart and co., Lydia Yenne, Titon, assisted by F. J. Titon, Frederick Hallen, and Molly Fuller. Gus Williams, Tom Lewis, and Sam J. Ryan, Marie Louise Taylor, York and Adams, Sullivan and Ferguson, Goetz and Nelson, and Edwards and Moore. The "Troll Ma, Pretty Maiden" specialty was acclaimed eight times. The Heart of Maryland 9-14.—PROCTOR'S (F. F. Proctor, manager): Howard Graham, resident manager: The Jilt proved an attractive bill 20-31 and was well produced. The specialties between acts included Harry Taylor, Harry Brown, and the Morristown Sisters. For week of 2-7 the Proctor's stock co. organized a good deal of business, and did his business. The co. includes George Gustav, Gray R. Towler, Al. Phillips, R. J. Ward, H. J. Gillill, J. W. Chandler, Miss Rachel Parr, Mabel Montgomery, Jeanne Towler, Pearl Evelyn, and Blanche Hoskyn. The players are Helene Stevens and Julie Chestnut.—ITEM: William T. O'Sullivan, a well-known drummer of this city, has joined the Proctor's orchestra.

ELMHURST.—LYCUM THEATRE (M. Reis, manager): Nelly Lyons Hasty co. opened 2 to excellent audience. The Star Chamber 3. The Queen's Gambit Under Two Flags 3-14.

ALBANY.—OPERA HOUSE (John Mason, manager): Under Two Flags 3-14.

NEW YORK.—OPERA HOUSE (John Mason, manager): Season opened with Helio, Bill Goss, Chico, The Two Thieves, derived from King Size. On the Rio Grande, and Edna Van Winkle 2.

LYONE.—MEMORIAL THEATRE (Wm. C. Ohman, manager): Season opened with Helio, Bill Goss, Chico, The Two Thieves, derived from King Size. On the Rio Grande, and Edna Van Winkle 2.

ODGENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Kennedy Players opened the season 2 and continued throughout the week: good performances. Large audience. Plays: Sophie, Nell Guyane, Chico, The Two Thieves, derived from King Size. On the Rio Grande, and Edna Van Winkle 2.

FULTON.—STEPHEN'S OPERA HOUSE (Wallace and Oliver, lessees and managers): Season opened Aug. 21 with An American Girl to crowded house; pleased audience. Clark-Skeville co. 2-4 in A Comedy King 2-14.

PENNSYLVANIA.—YATES LYCEUM (H. S. Bell, manager): Nelly Lyons Hasty co. Aug. 20-31 in Her Mother's Love, Under Two Flags, Lost in the Rockies, Jack Shearer, and Mary Grimes; and performances: fair business. Near the Throne 4.

BINGHAMTON.—STONE OPERA HOUSE (J. P. Clark, manager): A Common Sinner drew good audience 2; fair performance. Shore Acres pleased large audience 5. Near the Throne 6. A Country Merchant 7. Come Payton Stock co. 9-14.

CORNING.—NEW OPERA HOUSE (R. C. Game, manager): Tom North, the Morristown Sisters, and Harry Brown, and the Morristown Sisters. For week of 2-7 the Proctor's stock co. organized a good deal of business, and did his business. The co. includes George Gustav, Gray R. Towler, Al. Phillips, R. J. Ward, H. J. Gillill, J. W. Chandler, Miss Rachel Parr, Mabel Montgomery, Jeanne Towler, Pearl Evelyn, and Blanche Hoskyn. The players are Helene Stevens and Julie Chestnut.—ITEM: William T. O'Sullivan, a well-known drummer of this city, has joined the Proctor's orchestra.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): Ladies' Military Band, under the leadership of Helen Butler, to fair business, Aug. 20. Near the Throne 1.

PLATTSBURGH.—THEATRE (M. H. Farrell, manager): Hunting Aug. 20; good performance; fair house. Kennedy Players 9-14.

MATTHEAWAN.—OPERA HOUSE (Daisy Dibble, manager): Near the Throne Aug. 20; very good performance; fair audience. One Vadis 6.

LOWVILLE.—NEW TOWN HALL (George Sherman, manager): San Francisco Minstrels 14. Morris' Front 15. The Little Minister 27.

NOV. 12.—CLARK OPERA HOUSE (L. R. Bassett, manager): Tennessee's Fardine 12. Morrison's Front 24. Vandiville, under canvas, 2-7.

CORNING.—OPERA HOUSE (Wallace and Oliver, lessees and managers): H. J. Sternberg, resident manager: Titon 11.

HAVERSTRAW.—OPERA HOUSE (Walton and Purcell, managers): Dark.

OLYMPIA.—OPERA HOUSE (J. H. Havens, manager): The Secret Dispatch 6.

ITHACA.—LYCUM (M. M. Gutstadt, manager): Helio, Bill Goss 21; fair business and performance.

His Love and His Wife. Mo May, the child singer and dancer, was a feature. Old St. Stobbs 12.

ONEONTA.—NEW THEATRE (F. W. Lloyd, manager): Harrison J. Wolfe in Castle Byron to good house 20. Mr. Wolfe and co. play the Town's Moving Pictures 6. The Empress (local) 11. 14. Fairbanks Stock co. 10-21. Morrison's Faust 22. The Power Behind the Throne 27.

ROME.—WASHINGTON STREET OPERA HOUSE (Harrison J. Wolfe, manager): The Tide of Life Aug. 20; fair performance and business. Theatricals 2; good but disappointed audience. Chester De Vondt Stock co. 9-14.

HOOTON.—HARRIS LYCEUM (Harris Brothers managers): Where the Laugh Comes In Aug. 20; fair business and performance. Weber's Parisian Widows Burlesques 7. Dainty Duchess Burlesques 14.

WASHINGTON.—OPERA HOUSE (Robert Petty, manager): Stetson's U. T. C. 14.

Jess of the Bar 2 Ranch. Hispaniola's Imperial Stock co. 9-14 (fair week).—ITEM: Manager Charles Baetz, who now resides in New York city, spent several weeks here in August.

PIQUA.—MIDWAY PARK THEATRE (G. C. Stark, manager): Carter Stock co. closed Aug. 21 after a successful week. Chico, The Two Thieves, and other minstrels and comedians.—ITEM: The La Blane Sisters joined the Carter co. for the summer. Their specialties were heartily enjoyed.

MASILLON.—NEW ARMORY (William R. Lips, manager): His Hopkins opened season 2 to R. D. O.; pleasing performances. Morrison's 9-11. The Watch on the Rhine 21. The Gambeteer 24. A Breezy Time 27. Way Down East Oct. 1. A Run on the Bank 4.

TIFFIN.—NOBLE'S OPERA HOUSE (G. F. Collins, manager): Broome co. Aug. 20, 21; good business in The French Spy; pleased audience. Rose Melville in The Moonbeams 2; full house; satisfactory performance. Down Home 20.

LYCUM.—TWIN CITY OPERA HOUSE (Wm. C. Ang. 20 and 21; good audience. Plays: Sophie, Check, The Two Thieves, derived from King Size. On the Rio Grande, and Edna Van Winkle 2.

LYNCH.—MEMORIAL THEATRE (Wm. C. Ohman, manager): Season opened with Helio, Bill Goss, Chico, The Two Thieves, derived from King Size. On the Rio Grande, and Edna Van Winkle 2.

EDGEMONT.—OPERA HOUSE (Charles S. Hubbard, manager): Kennedy Players opened the season 2 and continued throughout the week: good performances. Large audience. Plays: Sophie, Check, The Two Thieves, derived from King Size. On the Rio Grande, and Edna Van Winkle 2.

ROCKAWAY.—COLONIAL THEATRE (F. W. Lloyd, manager): Harrison J. Wolfe 14. The Power Behind the Throne 27.

ALBANY.—UNION OPERA HOUSE (P. W. Barry, manager): Humble Aug. 21; fair performance. One Vadis 18.—ITEM: MARSH'S OPERA HOUSE (Alex. Wood, manager): Dark.

WINDLEY.—MARVIN OPERA HOUSE (John Moore, Jr., manager): The Trapper's Daughter to fair house Aug. 20; performance fair. Carter Stock co. 9-15. Uncle Tom Sprucy 17. Murray Comedy co. 10-21.

MARINETTA.—AUDITORIUM (L. M. Luchs, manager): Robert B. Mantell M. (M. J. Welsh, manager): State of New York 2. John W. Vogel's Illustration 12. Wickes' Minstrels 14. Morris' Front 15. The Watch on the Rhine 16. Billie Burns and Co. 16-21. The Peacock 17.

HAMILTON.—GLOBE OPERA HOUSE (Tom A. Smith, manager): Side Tracked 2 to capacity; artistic factory co. The Gambeteer 14. Put Me Off at Befado 14.—ITEM: Tom North, a former Hamline boy, is musical director of the Side Tracked co.

DELAWARE.—CITY OPERA HOUSE (Wolf and King, sharing managers): Open 16-21 (fair week) with the Standard Stock co. Helio, Bill Goss 2. A Run on the Bank Oct. 1. Stetson's U. T. C. 4. Chicago Opera Co. 14.

FLINT.—MARVIN OPERA HOUSE (John Moore, Jr., manager): The Trapper's Daughter to fair house Aug. 20; performance fair. Carter Stock co. 9-15. Uncle Tom Sprucy 17. Murray Comedy co. 10-21.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Fiske and Becker, managers): The Devil Eye Aug. 20; good audience. The Little Wizard 2. The Little Wizard, The Pearl of Beaver, and Ten Nights in a Barracks 3; first week of week to excellent houses; audience pleasant. Specials good; especially the Prentiss Trio.—ITEM: VALLENTON PARK: Vallentown Stock co. for its last week 2-7. The Way of the Transgressor, and The Virginian to large business and usual pleased audiences. The Way of the Transgressor drew 2. R. O. the opening night. It is a strong play. The season has been unusually successful.

CHESTER.—GRAND OPERA HOUSE (Thomas Harrold, manager): Season opened with Human Hearts Aug. 21; large and well pleased house. Armchair-Warrior co. opened for week 2 with Tangled Web 2. Wickes' Minstrels 3; pleasing performance; fair audience. The Watch on the Rhine 12.—ITEM: The Devil Eye Aug. 20; The Devil Eye and Fawn 2-7.

MANSFIELD.—MEMORIAL OPERA HOUSE (Bowers and Mickley, managers): John W. Vogel's Minstrels Aug. 20; good business; pleasing performance. Keystone Dramatic co. 9-15. A Wine Woman 17.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Side Tracked 2. The Heart of Chicago 13. An American Tramp 15. A Run on the Bank 16.

DELPHOS.—SHEETER'S OPERA HOUSE (Carl Jetton, manager): The Star Barber Aug. 20; second fair audience. Jacobs and Steinberg 20.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowens, manager): Open 16-21 with Under Two Flags 2. Uncle Tom Sprucy 14. Two Little Waits 14. The Watch on the Rhine 20.

UNERLICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, managers): Who, When and Where Minstrels opened the season Aug. 20; small house; performance good. Side Tracked 14.

JACKSON.—GRAND OPERA HOUSE (Frank G. Morgan, manager): Season opens 7 with Vogel's Minstrels.—ITEM: Alex Fisch, formerly press agent of the Star Theatre, New York, spent a few days in this place recently.

SCRANTON.—LYCUM THEATRE (M. Reis, manager): A. J. Duffy, manager: Season opened 2 with The Little Wizard 2. The Little Wizard, The Pearl of Beaver, and Ten Nights in a Barracks 3; first week of week to excellent houses; audience pleasant. Specials good.

WILKES-BARRE.—LIBRARY THEATRE (F. R. Scott, manager): Alice Archer in Joe of the Bar 2 Ranch opened the season Aug. 21 to large and pleased audience. The Watch on the Rhine 2. The Devil Eye Aug. 20; The Devil Eye and Fawn 2-7.

EASTON.—ABLE OPERA HOUSE (William K. Detwiler, manager): During August the theatre has been thoroughly cleaned, the old scenery retouched and new scenes added. Season opens with an American Gentleman 10. York State Police 11. Barbara Frietchie 12. The Volunteer Graduate 13. Minnie Nell 17. Are You a Mason 18. The Royal Lilliputians 19.—ITEM: Alex Fisch, formerly press agent of the Star Theatre, New York, spent a few days in this place recently.

LATROBE.—SHOWALTER'S OPERA HOUSE (W. A. Showalter, manager): Season opened 2 with The Little Wizard 2. The Little Wizard, The Pearl of Beaver, and Ten Nights in a Barracks 3; first week of week to excellent houses; audience pleasant. Specials good.

OLYMPIA.—NEW OPERA HOUSE (George H. Verner, manager): Alice Archer in Joe of the Bar 2 Ranch opened the season 2 to good and pleased audience. The Watch on the Rhine 2. The Devil Eye Aug. 20; The Devil Eye and Fawn 2-7.

OLYMPIA.—LIBRARY THEATRE (F. R. Scott, manager): Alice Archer in Joe of the Bar 2 Ranch opened the season Aug. 21 to large and pleased audience. The Watch on the Rhine 2. The Devil Eye Aug. 20; The Devil Eye and Fawn 2-7.

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Mr. Amy Lee in *Fever* 5-7; good business; *Understudy* co. *Hells* 6.

ROCHESTER.—**GRAND OPERA HOUSE** (W. D. Campbell, manager): McCoy Stock co. in *Under Two Flags* 1-3; large audience; good performance. *Silva and Corinne* co. 20-21; good business; performances fair. A *Woman in the Case* 7.

RENO.—**KANE'S THEATRE** (John T. Kane, manager): Alice Archibald in *One of the Bar 2* *Ringo* 11 and 12 to large and enthusiastic audience. *Siamese's* 12. G. T. Shiner's *Anthony's* Pudd'nhead Wilson 14.

DANVILLE.—**OPERA HOUSE** (F. G. Angie, manager): *Sister's* U. T. C. 8; good house and co. Where the *Leath Games* in 7. *Pudd'nhead Wilson* 10. *Sylvia*, hypnotist, 11-14. *The Doctor* 21. The *Sacred Varnish* 25.

CARLISDALE.—**GRAND OPERA HOUSE** (Dan P. Byrne, manager): A *Common Sinner* Aug. 21; poor house; fair co. *Pudd'nhead Wilson* 2, 5; fine co.; good business. *Shore Acres* 4; good house and performance. *Kidnapped* in New York 5.

GREENSBURG.—**KRAGGY THEATRE** (R. G. Currie, manager): McCoy Stock co. in *Under Two Flags* 4 to large and pleased audience. Robert R. Mantell's *Sister's* U. T. C. 14.

UNIONTOWN.—The *Eve* 6. Arnold Wolff Stock co. 8-14; *cancel*. *Hells* 11-12. *The Tide of Life* 20. *Marty* 21. *Madame Butterfly* 22. *Pudd'nhead Wilson* 22.

WT. PLASANT.—**GRAND OPERA HOUSE** (G. E. Goldsmith, manager): Opens with *A Wise Woman* 10. *ITEM*: Manager Goldsmith is busy hooking first-class attractions.

FRANKLIN.—**OPERA HOUSE** (M. Reis, lessee): John Mills, manager: *The Little Minister* 2; satisfactory co.; good business. Robert R. Mantell 21.

SHAMKIL.—**G. A. R. OPERA HOUSE** (J. F. Oller, manager): Season opened 4 with *Hells*, *Rio* to large house; performance excellent. *Way Down West* 14.

WELLSBORO.—**RACH'S AUDITORIUM** (Dart and Dart, managers): Opens 13 with *'Way Down East*.

READING.—**ACADEMY OF MUSIC** (John D. Mishler, manager): When London Sleeps 4. Caught in the Web 5.

MEADVILLE.—**ACADEMY OF MUSIC** (R. A. Homestead, manager): *Jess of the Bar 2* Ranch 2; fair business; poor performance. A Bunch of Keys 4.

RHODE ISLAND.

WOONSOCKET.—**OPERA HOUSE** (Josh E. Green, manager): The King of the *Opium Ring* Aug. 21; fair house. Bennett and Moulton co. opened for week 2 to fair business. Plays: *The Captain's Mate*, *The Mask of Life*, *The Queen of Chinatown*, and *Round the Lure*. Old Joe *Joe Prouty* 8. *The Wooing of Priscilla* 12. *The Doctor* 14.

NEWPORT.—**OPERA HOUSE** (Henry Bull, Jr., manager): A Stranger in a Strange Land 2; fair audience; good performance. Two Little Vagrants 3; excellent performance; fair house. Thomas H. Shee 9-14. *Tell Tale Heart* 17.

WESTFIELD.—**ELLEN'S OPERA HOUSE** (C. B. Silver, manager): *Sunset Mines* Aug. 20; poor performance and bad *Dainty Fares* Burlesques 31 caused small audience.

SOUTH CAROLINA.

COLUMBIA.—**THEATRE** (Smithdeal and Brown, managers): *Season* opened Aug. 20 with *Moses and Adolph* to large and enthusiastic audience. Gertrude Coughlin 4. McFadden's *Box of Flats* 5.

SPARTANBURG.—**OPERA HOUSE** (Max Grosswald, manager): Shooting the Chutes 9. Black Patti's Troubadours 13. *Barlow Brothers' Minstrels* 18. *The Prisoner of Zenda* 24.

FLORENCE.—**AUDITORIUM** (Barringer and Caldwell, managers): Dowling's moving pictures opened season 2; small house; entertainment very good.

SOUTH DAKOTA.

SIOUX FALLS.—**NEW THEATRE** (S. M. Bear, manager): Opens 4 with *Brown's in Town*.

TENNESSEE.

MEMPHIS.—**LYCEUM THEATRE** (Frank Gray, manager): The *Queen* engagement of the Boston *Lotte* Opera co. closed Aug. 21. *Pinatas* was given 22-23 and met with indifferent success. *La Traviata* 25-31 did much better. A benefit was tendered Manager Arnold 20. Al G. Field's *Minstrels* 28.—**GRAND OPERA HOUSE** (A. B. Morrison, manager): The *Hopkins* Stock co.'s season will open 16 with *The Little Minister*, including Jessie Islett as *Lady Balfour*.

TEXAS.

WACO.—**WEST END PARK THEATRE** (Jake Schwartz, manager): The Auditorium Stock co. closed a successful summer season, presenting a vaudeville bill for their final week, to large and pleased audiences. 2-7. Manager Jake Schwartz, Tom S. Stewart, representing the street vaudeville interests, are to be congratulated for the excellent attractions presented by the stock co. as justly deserve the popularity they enjoyed.—*ITEM*: Manager Jake Schwartz, of the Grand, is still in New York, in the interests of the Grand, as well as for pleasure.—George H. Walker, of Austin, Texas, well and favorably known in the theatrical world, has leased the Waco Auditorium for the season, and its opening will occur early in October.

SAN ANTONIO.—**GRAND OPERA HOUSE** (Stanley Weis, manager): Brahma Dramatic co. open the seasons 1-3. *Klum-Hearn Stock* co. 4-14. *Hermann* 11. *Empire Opera House* (James T. Brady, manager): The Taylor-Kreuse co. pleased large crowds the second week of their engagement in *A Home Affair*, *Man and Wife*, *Michael Strogoff*, *Crystal's Cross*, *The Southerner*, *Uncle Josh*, *A Square Deal*, *Rip Van Winkle*, and *Monte Cristo*. Co. closed engagement here 7.

HILLSBORO.—**LEVY OPERA HOUSE** (H. F. Wood, manager): Opens 16-21 with the Curtis Company co.—*ITEM*: The Opera House has been overhauled and new scenery added.

TAYLOR.—**OPERA HOUSE** (F. E. Carradine, manager): *Days*.

UTAH.

SALT LAKE CITY.—**SALT LAKE THEATRE** (George D. Pyper, manager): Empire Stock co. in New York, in Mrs. Dame's *Defence* Aug. 20, 21; large houses. Charles Richman, Fred Holland, and W. Crampton well known here, were well received. Margaret Anglin made a lasting impression by her forceful work. Other members of the co. were very good.

VERMONT.

BURLINGTON.—**HOWARD OPERA HOUSE** (Mrs. V. K. Walker, manager): *Hunting* 2; large and pleased audience. *Therese Raquin* in an address 3. *All American Girl* 7. *The King of the Opium Ring* 11-12. *Lovers' Lane* 18. *Keller* 20. *Mission* 21.

BENNINGTON.—**OPERA HOUSE** (Goldsmith and Wood, manager): The King of the *Opium Ring* 2-3; good business; strong co.—*ITEM*: Joseph Seaman chose his company with The King of the *Opium Ring* 7, and began rehearsals in New York with the *Hagedorn* 9.

BARRE.—**OPERA HOUSE** (Lapoint and Bruce, manager): *Passy Hill* Burlesques Aug. 31; poor performance; fair business. Whitney's San Francisco *Minstrels* 4. *The King of the Opium Ring* 5. Old Joe *Joe Prouty* 11. Mildred Holland 20. *Lovers' Lane* 21.

VIRGINIA.

NEWPORT NEWS.—**ACADEMY OF MUSIC** (Leath and Foster, managers): *Season* opened Aug. 27 with *Moses and Aaron* in Rudolph and Adolf's *Vanity Fair* 20. Murray and Mack in *Shooting the Chutes* 2 to fair but disappointed audience. Alvin Justin 21. *Black Hearts* 9. *Ruggles Blair* 10. *Frederick Ward* 17. *The Prisoner of Zenda* 18. *Alfred Thorne* 19. *Clay Clement* 20. *Leah Leslie* 22. *Alfred Thorne* 23. *A Poor Relation* 25. *ITEM*: The season promises to be a banner one.

RICHMOND.—**ACADEMY OF MUSIC** (Thomas G. Lewis, manager): Gertrude Coughlin in *Vanity Fair* 2. *Empress* co.'s *Box of Flats* 4; large business; per-

formance satisfactory.

AL

G.

FIELD'S MINSTRELS 6.

ITEM: The marriage of Harry Bernstein, director of the Academy of Music, to Miss Anna Ober, was recently announced.

ROANOKE.—**ACADEMY OF MUSIC** (C. W. Scott, manager): *Season* opened 18 with *Shanty Patti Troubadours*; *Cancel* 19 to house. Shooting the Chutes 5.—*ITEM*: The theatregoing people here are pleased to know that Charley W. Becker will manage the Academy of Music this season. He has booked first-class attractions.

CHARLOTTEVILLE.—**AUDITORIUM** (G. J. Letterman, manager): *Black Patti's Troubadours* 2; S. R. O.: performance excellent. *Clivette*, the magician, 4. *Barlow Brothers' Minstrels* 10. *Herald Square Opera* co. 20.

SUFFOLK.—**CITY HALL THEATRE** (H. R. Scott, manager): *Murray and Mack in Shooting the Chutes* 2; very large house; good performance. *Clivette*, the magician, 12. *Cuhanna, Chaco and Weston's Minstrels* 21.

DANVILLE.—**ACADEMY OF MUSIC** (Neal and Hoyt, manager): *Season* opened with *Vaness Fair* to large but disappointed audience. Al G. Field's *Minstrels* 4. *Black Patti's Troubadours* 6. Alvin Justin 20.

WINCHESTER.—**AUDITORIUM** (Atwell and Worthington, managers): *Common Sinner* Aug. 21; poor house; fair co. *Pudd'nhead Wilson* 2, 5; fine co.; good business. *Shore Acres* 4; good house and performance. *Kidnapped* in New York 5.

GREENSBURG.—**KRAGGY THEATRE** (R. G. Currie, manager): McCoy Stock co. in *Under Two Flags* 4 to large and pleased audience. Robert R. Mantell's *Sister's* U. T. C. 14.

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WYOMING.

LARAMIE.—**OPERA HOUSE** (H. E. Root, manager): *Lydia* Madison Square Theatre co. Aug. 25-31 in *Old Virginia*. *Hill's Better Half*, *A Mountain Witch*, *James Jenkins*, *The Irish-American Cousin*, and *Ten Nights in a Barroom*; excellent co.; immense business.

ASHLAND.—**GRAND OPERA HOUSE** (W. T. Scott, manager): *Season* opened 18 with *Shanty Patti Troubadours*; *Cancel* 19 to house. Shooting the Chutes 5.—*ITEM*: The theatregoing people here are pleased to know that Charley W. Becker will manage the Academy of Music this season. He has booked first-class attractions.

LA CROSSE.—**THEATRE** (J. Stratton, manager): *A Homeless Heart* Aug. 20; good house; fair performance.

EDINBURGH.—**EDITH OPERA HOUSE** (Edith Shado, manager): *The Fast Mail* Aug. 21; good house and performance. *The Flaming Arrow* 2.

CHARLOTTEVILLE.—**AUDITORIUM** (G. J. Letterman, manager): *Black Patti's Troubadours* 2; good house and co. *Barlow Brothers' Minstrels* 10. *Herald Square Opera* co. 20.

SUFFOLK.—**CITY HALL THEATRE** (H. R. Scott, manager): *Murray and Mack in Shooting the Chutes* 2; very large house; good performance. *Clivette*, the magician, 12. *Cuhanna, Chaco and Weston's Minstrels* 21.

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CURRENT AMUSEMENTS.

Week Ending September 14

Manhattan Borough.

METROPOLIS (Third Ave. and 142d St.). One of the bravest.
OLYMPIC (2325 Third Ave., nr. 130th St.). The Twentieth Century Maid.
HARLEM OPERA HOUSE (208-211 West 125th St.). The Brixton Buncy.

HURTING AND SEAMON'S (209-211 West 125th St.). Handbill nightly and matinees Mon. Wed. Sat. and Sun.

PROCTOR'S (125th St., nr. Lexington Ave.). Vanderville at 1:30 and 7:30 p. m.—Also The Jilt.

KEOGH'S STAGE (107th St. and Lexington Ave.). Now building.

CIRCLE MUSIC HALL (Broadway and 60th St.). Closed.

MAGNETIC (Eight Ave. and 59th St.). Now building.

TERRACE GARDEN (59th and 56th St., near Third Ave.), Vocal, Orchestral, Operatic, and Vanderville Concerts nightly at 7 p. m.

PROCTOR'S PALACE (58th St., bet. Lexington and Third Ave.). Vanderville at 1:30 and 7:30 p. m.—Also Raspberry Shrub and The Man from Mexico.

CARNEGIE HALL (Seventh Ave. and 57th St.). COLONIAL (3044 Broadway and 154-170 West 47th St.). Now building.

LONG ACRE SQUARE (Broadway and 45th St.). Now building.

NEW YORK (Broadway and 45th St.). "Mon. Sept. 9—Revival." The King's Carnival—64 plus 1st 1000 free times.

CRITICISM (Broadway and 44th St.). William Farnham in A Royal Rival.—"Mon. Aug. 26-30 Week 16 to 21 Times."

BERKLEY LYCEUM (68 West 44th St.). Closed.

VICTORIA (Seventh Ave. and 43rd St.). Closed Sat. Even. May 4.

REPUBICO (Grand Hotel, Erie, May 2).

HAMMERSTEIN'S PARADISE GARDEN (Northwest cor. of 46th St. and Seventh Ave.). Opened Tues. May 28—Fully protected glass inclosure—Vanderville concerts nightly—18th Week.

AMERICAN (Eighth Ave. 4th to 42nd St.). 24 Scenes of Modern Life.

MURRAY HILL (Eighth Ave. and 43rd St.). 6th Season of Henry V. Donnelly Stock—Never

Trouble Troubles until Trouble Troubles You—Also Don Caesar De Bassas.

BROADWAY (Broadway and 42nd St.). Closed Sat. Even. May 11—Castle Square Company in Aida—John Doherty in The Merry Wives.

HENNING HALL (The West 45th St.).

IMPRES (Broadway and 46th St.). John Doherty in The Sound in Command.—"Mon. Sept. 2-24 Week 8 to 16 Times."

METROPOLITAN OPERA HOUSE (Broadway, 46th and 39th St.). Closed Mon. Eve. April 26—The Leader—Parade—Announced for Mon. Eve. May 12.

CASINO (Broadway and 29th St.). "Mon. Aug. 12, 1900—Revival." 44th Week—64 to 900 Times.

KNICKERBOCKER (Broadway and 29th St.). Guy and Max Rogers in The Empire Builders at Washington—Mon. Sept. 2-24 Week 8 to 16 Times.

HERALD SQUARE (Broadway and 36th St.). Andrew Jackson in The Devil's Disciple—Mon. Aug. 11-18 Week 8 to 16 Times.

GARRETT (46th St., East of Sixth Ave.). "Mon. Aug. 18—Are You a Mason?"—Saturday 6th Week—6 to 16 Times.

HAMMERSTEIN'S DRIFTING LANE (68 West 25th St. and 31st St.). New building.

SAVOY (112 West 26th St.). New for fourth time.

MANHATTAN (125-127 Broadway). Closed Sat. Eve. April 27—Mrs. Price in Almack's of the 18th Century—Announced for Tues. Eve. Sept. 28.

THIRD AVENUE (Third Ave. and 51st St.). The Devil's Disciple.

SIMON GINS (Broadway). Closed Sat. Eve. June 1.

WALTON'S (in Dan Gurney's Building). Tues. Sept. 1-3 Week 7 to 13 Times.

DALY'S (Broadway and 36th St.). Closed Sat. Even. June 1—The Hammerlin Boys—Announced for Mon. Eve. Sept. 12.

WEISS AND PELTON (Broadway and 36th St.). Closed Sat. Even. Aug. 18—Revival.

COMEDY (Broadway and 36th St.). Closed Sat. Eve. Aug. 18—Revival.

PROUDHOM'S FIFTH AVENUE (Broadway and 20th St.). Closed Sat. Even. June 13—10:30 to 10:50 p. m.—64 to 900 Times.

GARDEN (Broadway and 29th St.). "Mon. Aug. 18—Revival."

MADISON SQUARE GARDEN (Madison and Fourth Avenue, 23rd and 25th St.). The American Burlesque.

MADISON SQUARE (23rd St., nr. Broadway). Closed.

LYCEUM (Broadway, Aug. 18-24 and 26th St.).

The Power House—Announced for Tues. Sept. 2.

SEVEN SPOTS (23rd St., nr. Eighth Ave.). Pictures in PROUDHOM'S FIFTH AVENUE and Seventh Ave.).

REVIVAL OF THE CLOTHESLINE (125-127 Broadway). 20th Week.

ACADEMY (Broadway and 125th St.). "Mon. Aug. 18—Revival."

PORT FOLIO (125-127 Broadway and 125th St.). Continuous.

BOSTON (125-127 Broadway). The Boston-Bentley Company—Mon. Aug. 18th St.). Closed Sat. Eve. Longfellow (125-127 Broadway). The Rose Hill Theatre.

THEATRE (125-127 Broadway). The Harvey Drama.

THEATRE (125-127 Broadway). The Bohemian.

THEATRE (125-127 Broadway). The Hebrew Drama.

THE LONDON STAGE.

Marie Tempest's Becky Sharp, also Another Americans Abroad—Current News.
(Special Correspondence of The Mirror.)

London, Aug. 31.
The long promised *Vanity Fair* play, prepared for *Marie Tempest*, duly appeared after a postponement or two at the Prince of Wales' last Tuesday night, before a very large audience which included many popular Americans, such as the beautiful blond, Cora Urquhart Brown Potter, and the ditto brunette, Maxine Elliott, and her husband, N. C. Goodwin, who start their season at the Comedy next Monday with *When We Were Twenty-one*.

This newest *Vanity Fair* play has been prepared by Novelist R. B. Hitchens and Cosmo Gordon-Lennox, who acts under the name of Cosmo Stuart and is the husband of *Marie Tempest*. He is also a near relative of the Duke of Richmond and thus a direct descendant of that Duchess of Richmond who gave the famous Night-Before-Waterloo Ball which figures so dramatically in Thackeray's great story.

Like *Annie Hughes'* adapter, *Marie's* play-prepares start their action at Miss Crawley's, where it is presently discovered by the pigish Sir Pitt that *Becky* has secretly married Rawdon Crawley. *Annie Hughes'* second act was solely devoted to the ball, and after the flight of Lady Barrares and Joseph Sedley ended with *Becky* counting up the effects bequeathed to her by Rawdon. The counting up also ends the newest play's second act. The ball, however, is not shown. The act starts with a brilliantly painted set showing the market place at Brussels, with George Osborne, Tufto, Southdown, Steyne, etc., all buying bouquets (or rather the same bouquet) for the green-eyed little spoof. The second scene takes place after the ball, and ends as I have said. The third act shows *Becky's* house in Curzon Street, and is placed some years later than the other act. Here *Becky's* increasing fascination of Steyne is principally set forth. The fourth act shows the entertainment at Gaunt House, with *Becky* as the star-amateur enchanting all concerned, not excusing A Royal Personage. All this business, however, is superfluous and delays the story considerably. It is only tolerable from the fact that it gives *Marie Tempest* a chance to use her rich singing voice in setting by Leslie Melville of Thackeray's song, "My Rose in the Balcony"—and she could easily sing it somewhere else; for example, she could rehearse it at home in the previous act. The fifth and last act opens in Mrs. Sponging House, Curzon Street, with poor old Rawdon as a prisoner. This is a strong and sympathetic scene, but on Tuesday like certain other parts of the play it was unduly spun out, whereby the curtain did not finally fall till the stroke of midnight, forthwith. The last scene shows *Becky's* house again and takes in the big scene between *Becky* and the satyr, Steyne, who in the Gaunt House scene had publicly insulted his wife and guests by his parading of *Becky*. The play ends with Rawdon bursting in upon the guilty pair, his attack on Steyne, and his tearing the priceless gems from *Becky's* neck. As the curtain falls *Becky* is seen alone and in dazed condition, but carefully gathering up the precious stones.

The acting was, for the most part, very good indeed. *Marie Tempest* is not Thackeray's *Becky* in appearance, and not often is she so in manner, but she gives a clever and effective piece of acting all the same. Leonard Boyne was somewhat extravagant at first as Rawdon Crawley, but was fine toward the finish. Young Gilbert Hare was a most artistic Steyne, Gladys Ffolliott scored as Mrs. O'Dowd, and Fred W. Sidney, author of *The Brixton Burglary*, was amazing in the little he had to do as Joseph Sedley—a part he played in the *Annie Hughes* version, in which the character was much longer. Kenneth Douglas as George Osborne, Irene Cooke as Amelia, and Florence Lloyd as Mrs. Winkworth all deserve honorable mention.

N. B.—This version contains no Major O'Dowd and no Major Dobbin. I ought to add that this *Becky Sharp* is magnificently costumed and that Dion Boucicault has produced it with considerable skill.

There were many in front—both English and American—who during the intervals spoke of Mrs. Fliske's *Becky* as being exactly what Thackeray intended. Will you kindly allow me to ask once more when are we to see Mrs. Fliske on this side? Like the gentleman in *Julius Caesar*, I pause for a reply.

And now it is my duty to tell you of yet another *Vanity Fair* play. This one, called *Becky*, if you please, is the adaptive work of Flora Hayter, who has done it for a young provincial actress named Lillian Herries. Although it was tried a few days ago at so far-away a spot as Torquay, at the western end of England, I would cheerfully have gone to see it had I been notified in time. I am therefore only telling you what I have heard of it—which is that it closely follows the story up to a certain point—namely, the end, when *Becky*, played by the aforesaid Lillian, stays herself by poison!

N. B.—This "Vanity Fair" play contains both Majors O'Dowd and Dobbin.

And now to other matters. Marguerite Corilla, who is just starting for your side, this week was pronounced, and very properly pronounced, innocent of a ridiculous charge of defrauding brought against her by her uncle. Everybody will sympathize with the charming little artist, who in you must know, a relative of the Marquis of Huntley. Two other emigrants for New York are embarking to-day. One is T. D. Marks, who is just taking aboard the Philadelphia a lovely little chow-chow dog which caused quite a sensation as Ted D. walked down the Strand with it yesterday afternoon. Ted's voyage to your city is his one hundred and twenty-eighth! By the same vessel comes Emmanuel Warner, laden with new "turns" for your local vaudeville houses.

Tom H. Murray has just been engaged to go on tour with the many-theatred Milton Bond, who is giving him an enormous salary. I have seen the contract, so I know. At Christmas the sturdy Murray goes to Newcastle on the Coaly River Tyne to play the low comedy lead in the also many-theatred Robert Arthur's pantomime there.

Forbes Robertson has just decided that his next new production, which will take place in the provinces, shall be a play by Madeline Lorraine Ryde. Mrs. Sims Reeva, the twenty-one year old widow of the nearly nonagenarian great tenor, has recently taken unto herself another husband, one Ellison Hartley, to wit, a twenty-two year old here just back from the front, meaning, of course, that still troublesome Transvaal.

Arthur Wing Pinero is busily rehearsing his new play, *Iris*, for the Garrick. Richard Claude Carton (born Critchett), is doing ditto with regard to his new play for the Criterion. This piece, which has just been named *The Undercurrent*, is due on Sept. 14.

The Kendals, who start a season at their old home, the St. James', in a few weeks from now, had a nasty outbreak of fire this week at their truly rural retreat, Flyby—a lovely sea-cliff resort on the rugged Yorkshire coast. The said "configuration," as newspaper reporters generally call a fire, was caused by a favorite dog of Mrs. Kendal's upsetting a lamp. The Kendals revisit your shores when they give up the St. James' to George Alexander.

Mrs. Pat Campbell produced a new play called *Lady Tudor's Divorce* at that far-off western port, Bristol, on Monday. It seems to have caused quite a moral flutter in that city.

Sir Henry Irving and company will start their short provincial tour before embarking for your States at Manchester on Monday. On the same evening there will be produced not only *When We Were Twenty-one* at the Comedy, London, but also Gillette's version of *Sherlock Holmes* at the Shakespeare Theatre, Liverpool. I have hopes to see the last-named play on Monday night, although it means altogether a journey of between four and five hundred miles. I will sample the Goodwins' show on my return therefrom.

GAWAIN.

DEATH OF LORIMER STODDARD.



Photo by Hollinger & Co., N. Y.

Lorimer Stoddard, the dramatist, died at his cottage at Sag Harbor on Aug. 31, of tuberculosis of the throat. News of his passing had been expected by his friends for several weeks, since more than a month ago his family and his physician abandoned all hope for his recovery. He had long been ill, and he himself knew, as did his friends, that death alone could bring an end to his sufferings. The last days of his life were as well ordered that he died with no wish ungratified, and at peace.

Some months ago, when Mr. Stoddard began to fail rapidly in health, it was thought that a change of air might benefit him. He therefore left his work on a new play and went to the Loomis Sanitarium, at Liberty, N. Y. There he remained for several days, and then took him to the cottage at Sag Harbor, in which he had passed many happy summers. His father and mother were with him there to the last, and he died in his mother's arms.

Lorimer Stoddard was born in this city thirty-seven years ago. He was an only son, and from his father, long famous in the world of letters, he inherited a taste for literature. His education was entirely in that direction, and early in his life he manifested talents upon which his parents and friends built high hopes for the future. Unlike his father, he inclined toward the literature of the stage. In that field he essayed to win honors that should compare with those already won by his ancestor in other fields of literary endeavor. As a first step toward attaining that end he became an actor, that he might learn thoroughly the technique of the stage.

In his first years upon the boards he played minor parts with the Lyceum Theatre company and with other organizations of equal importance. His first pronounced success was in 1887, when he played the role of Trellaway, the young English nobleman, in the original production of *The Henrietta*, supporting Robson and Crane. He continued to act at intervals up to three or four years ago; but his acting was always a matter of secondary importance. Among the roles in which he appeared, in this city, were Henry Achurch, in the special performance of *The Globe Trotter*, at the Garden Theatre, in July, 1894; Monte Jones in *The Governor of Kentucky*, supporting W. H. Crane, at the Fifth Avenue Theatre, in January, 1894, and Adolph Kleinbacher, in the melodrama entitled *New York*, at the American Theatre, in February, 1897.

As a dramatist Mr. Stoddard first became widely known to theatregoers by his play, *Napoleon*, which was produced by Richard Mansfield at the Garrick Theatre in December, 1895. A year later he dramatized Thomas Hardy's "Tess of the d'Urbervilles," that was produced with great success by Mrs. Fiske at the Fifth Avenue Theatre in March, 1897. In June of the same year, a play from Mr. Stoddard's pen, entitled "The Question," was presented by Daniel Frawley's company in San Francisco. His last work was the dramatization of Marion Crawford's novel, "In the Palace of the King," in which Viola Allen made a notable success last season. He had planned and was working at a new play when his illness fell upon him. Nothing of its character nor how near it was to completion has been made public.

Personally Mr. Stoddard was a genial and an attractive man, a capital conversationalist, and a man who was highly esteemed by a wide circle of friends and acquaintances. He passed much of his time at the Players', of which club he had been a member since 1886. His company there was much sought after, as indeed it was in all social and professional circles in which he moved.

On Monday, Sept. 2, the remains of Mr. Stoddard were buried in the Oakland Cemetery at Sag Harbor. There were no religious services, but addresses were made at the grave by Richard Henry Stoddard, the father, and Edmund Clarence Stedman, the distinguished poet, who was an intimate friend of the dead dramatist.

THE STOCK COMPANIES.

Section E of the Proctor Stock company presented *A Bachelor's Honeymoon* at the Fifth Avenue Theatre last week. In many respects it was a creditable performance. This section of the company is decidedly superior to the other divisions of the Proctor Stock forces, but with the exception of Helen MacGregor, Helen Harrington, and Hudson Liston, the players seemed too ignorant of the fact that the art of playing comedy is not to speak rapidly and incoherently; but to land the point quickly, wait for the laugh, and follow it with the succeeding thought before the danger grows cold. Edgar Baum, as the German doctor, was lacking in technical skill, and gave an incompetent rendering of the role. Jessie Lee Lessing, as Minerva, was at times admirable, but frequently delivered her lines too rapidly. Charles Fleming, as Anthony, was adroit. Robert Milton gave a canine-like performance of the hydrophobic Howson. A delightful performance was the Benjamin Bachelor of Hudson Liston, who has the genuine qualities of a comedian, and an excellent understanding of his art, albeit somewhat careless of laughs that are not his own. Helen Harrington and Florence Leslie were winsome and girlish as Bachelor's daughters. The part of the servant in the hands of Sydney Lee was played with tact and modesty. A delightful performance was the June Joyce of Helen MacGregor, who had beauty and grace, brevity of manner and excellent diction. The play was poorly mounted. The farce was preceded by a tedious curtain-raiser, called *Browne the Martyr*, indifferently acted by Charles Fleming, Robert Milton, and Millie Liston.

Proctor's Pleasure Palace opened Aug. 31 with *A Fair Rebel*, which was continued last week. Sol Alton gave a clever characterization of Major Stillman. Richard Lyon was an effective, though somewhat stagy Bill Bronson. Joseph Le Brandt gave a faithful interpretation of an old

nigro servant. Adelina Raffetto, in the name part, was sincere and sympathetic. Leslie Blingham was charming as Captain Johnnie. Engle Summer was strikingly picturesque as Mrs. Woods. The Colonel Mason of Frank Rollston was liked. Capable work also was done by Francis Lenz, Ashley Miller, John B. Walker, George Ormiston, Paul Addis, Harry Leddy, Charles Anderson, George Gavin, William Jordan, M. Bennett, W. Edgar Hyde, and Jane Wilson. The scenery was good.

The Baker Stock company opened its second season at the Criterion Theatre on Labor Day with *On and Off* to a large audience, that was followed throughout the week, by light business. The company was not seen to as good advantage as usual, either individually or collectively. The best work was done by Frances Whitehouse, who as Madeleine Godfrey, brought out the humor of the role quietly but none the less effectively. Thomas Meek has done better work than as Monsieur Brumaire, although his performance was satisfactory. Edward M. Ellis, as Alfred Godfrey, portrayed the impudence and bravado of that character excellently. David Conger, the new leading man, was not successful as George Godfrey. Ida Thomas and Harry T. Thomas were very good in the character parts of Madame Brumaire and M. Martel respectively, while E. L. Duane also contributed a creditable bit as Dominique de H. Pierre. The Rosa Martel of Alice Riker stood out, because of her unaffected and wholly charming conception of the part. Lulu Ketham and Madge Campbell deserve mention in minor roles. The play was satisfactorily staged. This week Pudd'nhead Wilson.

That Corse Payton's Theatre company is to be popular again this season was evidenced by the fact that at the opening of its second season at Payton's Theatre, with a Labor Day matinee Sept. 2, the house was taxed to its utmost capacity, hundreds having to stand. Secret Service, that was the bill, was satisfactorily presented. Corse Payton, as Lewis Dumont, was fair, considering that the part is entirely out of his line, although he fell far short of being convincing. W. A. Mortimer did his usual conscientious work as Wilfred Varnay. Sadie Badcliffe was the best in the cast as Mrs. Varnay, giving an excellent performance. Etta Reed was unsuited to the role of Edith Varnay, but was fairly good. Marguerite Fields was a vivacious Caroline Mitford. Barton Williams in the two characters of Jonas and Henry Dumont, was acceptable. George Hoey deserves mention as General Randolph, as does Johnnie Hoey as Lieutenant Fury. The scenery, costume and stage settings, although adequate, were not as good as had been promised. This week Sowing the Wind.

The Lyceum Stock company, Brooklyn, E. D. opened its ninth regular season on Aug. 31, presenting *The Great Diamond Robbery* to the capacity of the house. Personal hits were made by Emma Bell and William C. Holden. Nearly all the members of the company have been under the management of Louis A. Phillips since the opening of the theatre as a stock house, nine years ago. The season is listed solid till the end of May, 1902, and the better class of melodrama and comedies, together with one month of classic plays, will make up the best programme ever offered before at this cosy little playhouse. This week the stock is playing *Reaping the Whirlwind*.

The Spooner Stock company at the Park Theatre, Brooklyn, enjoyed another week of capacity business with an excellent revival of *Blue Jeans*. Every detail of the production showed a praiseworthy regard for realism. The role of June, played by Edna May Spooner, is entirely different from any she has heretofore undertaken, and she succeeded in sinking her rather strong personality so completely in the first act that it was difficult to realize it was she, while her portrayal throughout was highly artistic, sympathetic and convincing. Although Cecil Spooner appeared only in the last act, her characterization of Neil Tutewiler came in for no small share of the honors. Augustus Phillips as Perry Bascom was very good. In the serious moments he came out strongly, and in the fight at the saw-mill with Walter Wilson as Ben Boone both actors gave as good a stage conflict as was possible. Olive Grove made her first appearance this season as Sue Brady, as did Rita Villiers as Cindy Tutewiler. Both were well received. Harold Kennedy's Jim Tutewiler demonstrated that he is very clever and likely to become a favorite. Ben Wilson as Isaac Hawkins, Robert Bannon as Colonel Riesner, and Edwin Curtis as Seth interpreted these typical country folk humorously and naturally. Mrs. Spooner, Jessie McAllister, W. L. West, and Harry Hicks did their customary reliable work, while Little Louise Allen as Little June was capital. Cecil Spooner and Harold Kennedy introduced a singing and dancing specialty in the last act that made a well deserved hit. The American Star Quartette and the village orchestra pleased in several selections. This week Bronson Howard's *One of Our Girls*.

The Columbia Theatre Stock company gave its inaugural performance on Saturday afternoon, Aug. 31, to a good house for an opening. The Great Ruby was smoothly and handsomely produced. The cast was long, and with one or two exceptions every part was well played. Valerie Berger, although her personality was unsuited to the role, portrayed Lady Garnett exceptionally well, especially in the sleep-walking scenes. Richard Buhler was a distinguished and forceful Prince Kassim. Nettie Bourne as the Countess Mirtza gave a finished and strong interpretation to the character. William Tooker as James Brett was good. Emma Dunn made a hit as Louisa Jupp. Mary Townley as Brenda Elmore and Caroline Butterfield as Hon. Mayo Denell did creditable work. James A. Bliss as Sir John Garnett, E. L. Shader as Morris Longman, and Edwin L. Belden as Lord George Harcourt were very satisfactory. The costuming was handsome, the supernumeraries numerous, and the stage-management of William Redmond above criticism. If the future productions prove equally as good the company should be successful. This week, Under Two Flags.

Helen MacGregor closed her engagement as leading woman with the Proctor Stock company last Saturday; not a week previous as has been stated.

The Blaney Stock company opened its season at Blaney's Theatre, Newark, last week in a well acted and well mounted production of *The Masqueraders*. Beryl Hope was a very successful Quickie Lavondie, and J. Henry Kolker proved effective as David Remon. Robert Nell and Barry O'Neill, strong local favorites, were warmly welcomed, and scored as Sir Brice Skeene and Eddie Remon respectively. Gerald Griffin made an emphatic hit as Percy Blanchflower. The other roles were acceptably taken. Business was very large.

The Elite Stock company will present for its inaugural bill at the Gotham Theatre *The Painter's Wife*, that will be followed by *Queena*. The season opens next Monday evening.

W. G. SMYTH PROSTRATED.

W. G. Smyth, manager of R. D. McLean and Odette Tyler, suffered two severe attacks of nervous prostration last Wednesday afternoon. The first attack came at his office in the Knickerbocker Theatre Building, where he was discovered lying helpless on the floor by Julius Murry, who occupies the adjoining office. A physician was called and Mr. Smyth recovered somewhat, and was removed to the Business Men's Theatrical Club, where shortly after he suffered a second attack. He was then taken to his residence, 340 Manhattan Avenue. Drs. Thompson and Jewett were summoned. For a time Mr. Smyth's condition was critical, but the latter part of the week he rallied and yesterday he was said to be much improved, and his physicians hoped that he would be about within a week. Mr. Smyth has long been a victim of nervous trouble brought on by dyspepsia.

PROFESSIONAL DOINGS.



Photo by Hall's Studios, N. Y.

Irving Brooks, who is represented in the above caricature as Hans Nix in *The Telephone Girl*, is an actor of versatility, having essayed successfully all manner of parts from leading heavies to character comedies. He has been in the support of some of the best stars. In his latest role, Hans Nix, he gives new evidence of his eccentric ability. *The Telephone Girl* is at the Grand Opera House, Brooklyn, this week.

Ernest Shipman has returned from a short trip through the Pennsylvania region with his Pudd'nhead Wilson company. He reports that William S. Gill, who was playing the title-role, has scored a hit and good business is assured.

Dan, the young son of Helen Desmonde, of *The Convict's Daughter*, is seriously ill. Miss Desmonde herself has but recently recovered from a severe illness.

Marie Hudspeth arrived in New York yesterday (Monday) on the *Marquette* from England.

Jennie Schuman is visiting Miss Josephine Crowell at her Summer home, Englewood Cliffs, N. J. Miss Crowell begins rehearsals shortly with Frank Keenan in *The Honorable John Grigsby*.

Mrs. Brevoort Barr tendered a musical to Mr. and Mrs. Ferdinand Torriani at their country place at Stamford, Conn., on Aug. 31. The spacious grounds were beautifully decorated. Dr. Bristol, a brother of Mrs. Torriani, is building a number of cottages at Stamford, and is making efforts to establish an actors' colony there.

Sidney Brough, Maude Adams' new leading man, arrived here from England on Saturday.

The Thalia Theatre opened its regular season with the Jewish Stock company, headed by Madame Kalish, last Friday night. The opening play was *Sophie*, with practically the same cast as last season.

Kate Claxton, who has been in the *Cataklis*, will return to town this week.

Clara Lavine, who played the leading soprano roles in the Summer season of operas at Manhattan Beach, Denver, Col., returned to New York last week. William Blaikie, who was the principal comedian with the same company, is now with the Columbia Theatre Stock, Brooklyn.

Marcus Moriarty is a patient at the Eye and Ear Hospital, Thirteenth Street and Second Avenue. He can sit up, and would be glad to see any of his friends on Wednesdays and Saturdays, between ten and twelve.

Mabel Amber returned to town last week after a long summer vacation at Long Branch. Her plans for the season have not yet been settled.

Mrs. Beaumont Packard went to New Haven yesterday (Monday) to witness the first performances of *The Auctioneer*, in which her daughter, Maudie Winter, plays the leading female role.

THE NEW YORK DRAMATIC MIRROR

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EDITOR AND sole PROPRIETOR.

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A GREAT EXAMPLAR.

As the memories of a notable man grow dim or expire, the more or less unreliable traditions as to such a man enlarge and multiply. Persons that never knew him pretend to acquaintance or association, and imagination supplies stories of what might or might not have been true. Fancy disports itself with little danger in such cases, for there are few living after the lapse of years that could controvert, and the dead cannot rise to contradict.

Edwin Founser was a notable person, and from all accounts he was a great actor. There are many actors now living that lay claim to intimate personal knowledge of Founser based on professional association with him. Those of such actors that spice their memories of Founser with anecdotes that reflect upon his character as an actor in his contacts with fellow players win little credence among persons that have studied Founser's career and read between the lines of it. Many anecdotes of Founser illustrate his alleged impatience with minor members of the companies—the stock companies of the old days—for shortcomings. But in view of the testimony of many earnest actors as to Founser's encouragement of those that deserved encouragement, it is safe to say that his violence in speech, with which so many anecdotes deal, was invariably inspired by stupidity or carelessness in those that figured as his victims.

An old actor, whose memory and word may be relied upon, was recently interviewed by THE MIRROR. In the course of his talk he said:

Founser improved with every performance, as he was always studying; in fact, he never went upon the stage without re-studying his part. If I did not see him play a certain role for some time, I noticed many changes and improvements in his business when I did see him in it again. He believed that perfection was unattainable, albeit he came nearer to it than any actor within my recollection. He was personally a man who made few friends, but those he made he never forsook, and, it may be said to their credit, they seldom forsook him. The impression his general appearance made upon you was that of a tall man, whereas he stood but five feet nine inches in his stocking feet.

The essential part of the foregoing relates to Founser's studious habit; and to that studious habit more than to anything else was due Founser's success, for he was a man of humble beginning and at first ill equipped for the profession of which he was so great an ornament.

How many actors are there to-day that study a part even occasionally after they once have committed its lines to memory? How many are there that study incessantly, as Founser studied? It is safe to say that only among the greater actors of the day can students be found. Undoubtedly all of the great actors of every nation are persistent students. They never flatter themselves that they have mastered a part if that part is worthy of their efforts. That is just the reason—or at least it is the chief reason—why the great actors are great actors. There may be incessant students among some of the younger actors of to-day of whom future greatness is possible if they are such students, and of whom it is impossible if they are not.

Take the profession as a whole, however, and it will be found that there are a vast majority that study very little. Most actors seem to think, if they but memorize their lines and appear as well as they can physically in a part, that all has been done that is necessary. Thus the ever-increasing throng of commonplace players. It may be stated generally that no member of any profession can win note above his fellows unless he masters his profession or some necessary part of the work of it that may be followed as a specialty—unless, in short, he can do many things much better than the multitude, or some one thing remarkably well. And there is no profession of which this may be more truly said than the dramatic profession. The old actor interviewed also said:

I have read a good deal in the daily papers of late about actors and actresses collapsing from overwork. In the "palmy days," although more was actually accomplished, such a thing was a most rare occurrence, for the reason that a player was trained for hard work by a regular system of study, and could act acceptably any role in his particular line on four hours' notice, whether he had ever seen the part before or not. One of the rules posted up in the greenroom was to the effect that every actor was expected to be ready to play any part in his line within that length of time. The method that made this possible was this: The grade of role above first walking gentleman was that of juvenile. The walking gentleman was understanding all the juvenile roles and the juvenile was understanding the grade of role above him, and so on throughout the entire company each member was preparing himself in every way possible to take a better line of parts, should opportunity offer. By this system we were continually raising a new force of thoroughly equipped actors, to most of whom the now arduous committing of lines was mere child's play and but the very beginning of their work. Incidentally we were able to change the bill nightly without the terrific strain that would be attendant upon such an undertaking nowadays.

In many things the "palmy days" of which this old actor talked so lovingly and so intelligently were crude in comparison with to-day. Everything material in the theatre has advanced amazingly since those days. But the method of the old days made necessary a persistent study on the part of the actor that gave him an equipment which nowadays is rare. There were then, undoubtedly, lazy actors and incompetent actors and careless actors. But they were in a minority. In this respect conditions seem to have been reversed. The number of actors to-day incapable of original thought and given to indolence is legion, and the present system of control of dramatic affairs promises to increase that number for reasons too obvious to require statement.

THE PRESIDENT'S CONDITION.

The latest advices from Buffalo indicate that President McKinley may recover. There is every expectation, based on expert surgical knowledge, as there is every hope founded on popular esteem, that this is so, and that his recovery will be exceptionally favored by circumstances.

The tribute of concern that all citizens have paid in this event, and the universal shock that the attack on him caused, testify to the character of the President and emphasize the wanton viciousness of the assault upon him. The attempted assassination was one of the most insane acts imaginable. It was committed under anarchistic teachings foreign to this country—teachings that here never should be tolerated, for such teachings and their results travest the liberty that is this country's badge and shield and make the term "free speech" a term without legitimate meaning. The anarchists that have settled here seem to have been practically free from surveillance and permitted to propagate their destructive doctrines. They strikingly illustrate one of the penalties of an indiscriminate immigration. They should from this time be hunted out like rats, for they are the rats of civilization. They typify evil and make for crime and disorder. The fact that the assassin who sought to kill the President is "American born" but suggest the spreading danger that flows from the propaganda of anarchy.

Fortunately, owing to a system in affairs that in this respect commends itself, this exciting event has not seriously disturbed business, and there is every indication that, if the President's recovery is assured, everything will again move normally. The theatres, being the places of greatest regular public resort, quickly showed the extent of public excitement by greatly decreased attendance on the night of the first news of the attempted assassination, the streets being thronged. As soon as hope was held out, however, audiences again assembled, although they showed a tense interest in the bulletins as to the President's condition read from the stage at intervals. Thus it will continue unless the President's condition should change for the worse, a case against which all hope is directed.

GEORGE OSMOND TEARLE DEAD.

George Osmond Tearle, the distinguished English actor, who was very well known in America through his memorable work some years ago as leading man of the late Lester Wallack's company, died at Newington-on-Tyne, England, on Friday night, September 6. His company, which was on a tour of the English provinces, was playing in Newington-on-Tyne last week, and although the particulars of Mr. Tearle's death have not yet reached this country it is thought that his passing was sudden and entirely unexpected.

Osmond Tearle was born in Plymouth, in County Devon, in 1852. At the age of fifteen he was articled in a law office in Liverpool, since it was the desire of his parents as well as himself that he should become an attorney. For two years he devoted himself to his legal studies, attending, when occasion offered, elocutionary classes, public readings and theatrical performances. He soon gained some reputation among his fellow as an elocutionist, and as a result he was invited to take part in an amateur performance of Julius Caesar at St. Francis Xavier College. In the character of Brutus, upon that occasion, he gave so creditable a performance, and was so highly complimented upon it, that he decided to abandon the law in favor of the stage.

He had little difficulty, it appears, in finding an opportunity to enter the profession, for on March 29, 1870, when he was but seventeen years old, he made his debut on the stage of the Adelphi Theatre, Liverpool, in the role of Guillermo in Hamlet. For a period of three years he experienced most of the hardships and difficulties that fall to the lot of the novice. He was a hard student, however, and so rapid was his advancement that in 1872 he gained the position of leading man at the old Marischal Street Theatre in Aberdeen. There for a term of ten months he played leading roles in the Shakespearean and standard drama.

Mr. Tearle next had the good fortune to be engaged by Charles Reade for his company at Greenock, and there took part in the original production of Mr. Reade's dramatization of his own novel, "The Wandering Heir." Ellen Terry was also a member of Mr. Reade's company at that time. After one season at Greenock Mr. Tearle joined the company at the Theatre Royal, Belfast, Ireland. He had already won some distinction as a very capable leading man, but it appears that not until he went to Belfast were his best qualities appreciated. His success there was complete, and so enthusiastic were his admirers in their praise that news of his unusual abilities soon reached the ears of London managers. The result was that he received and accepted an offer to assume the position of leading man at the Gaiety Theatre, in the metropolis.

On March 29, 1875, the sixth anniversary of Mr. Tearle's debut upon the professional stage, he made his first appearance in London as leading man of the Gaiety company in the production of Rose Michel. The play was soon taken off, as it was not a success. This, however, worked to Mr. Tearle's advantage, since in filling out the time stipulated in his contract, he had the opportunity to appear at the Gaiety in the Shakespeare and old comedy roles in which he had been most successful. After this engagement Mr. Tearle found himself firmly established in the esteem of the English managers and public. He made a tour of the provinces in Mrs. John Wood's company, took part in the production of Big Van Winkle at the Princess Theatre, played leading roles for a time at Drury Lane, and then organized a company of his own with which he starred in England and Ireland in Shakespearean repertoire for several seasons.

Mr. Tearle's fame had by this time reached America and several American managers sought to bring him to this country. Among them was Lester Wallack, who finally secured him for the position of leading man of his company. In September, 1880, Mr. Tearle made his first appearance in this country at the Star Theatre, under the management of Mr. Wallack. He quickly sprang into public favor and became one of the most popular leading men that New York has ever known. He remained with Mr. Wallack at the Star and at the new Wallack's Theatre, until the retirement of the famous actor-manager. During that period he returned occasionally to England and played short seasons there. When Henry E. Abbey took over the management of Wallack's in 1887 Mr. Tearle was engaged as leading man of the company. He acted there and on the road in America for several seasons, and about twelve years ago he returned to England to remain permanently.

In 1880 and again in 1890 Mr. Tearle managed and acted in the Shakespeare commemoration performances at Stratford, producing upon the first occasion Julius Caesar and the first part of Henry Sixth, and upon the second Two Gentlemen of Verona and King John. Since leaving this country Mr. Tearle had toured steadily at the head of his own company in England. He was highly popular with the public, and was regarded by critics as one of the best Shakespearean actors of his time.

Mr. Tearle was twice married. After being divorced from his first wife he married Minnie Conway, the American actress—formerly the wife of James Levy, the comedian—in Denver, Col., in 1883.

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NOT THE OPINION OF THE SUN "CRITIC."

Editorial, New York Sun, Sept. 8.

The drama season is scarcely ten days old and two new stars are already declared to shine. It cannot be said that the creation of these lights causes the old-time enchantment. The reason of their existence is, in fact, rarely discernible to any but the manager, who decides that the favored parties shall step from the rank and file of their fellows to the top.

There was a time when the formation of the theatrical star was more gradual and more comprehensible. Years of experience and the gradual recognition that the public gave to talent used to be thought necessary to the man or woman who was to reach that height. Stars did not burst in full brilliancy from the brains of managers. It was after they had made reputations as good actors in the lower ranks of their calling that they were set in the high perches in their profession. Now combine a pretty face, a course of study in a dramatic school, the ability to act two or three unattractive parts fairly well—and behold the actress ripe to be a star. A young man of good figure and the necessary height—the inches are important—who can be trained into an appearance of acting by a patient stage-manager is also ready after a year or two of metropolitan rôles to join the stars. He may not have acted more than two or three roles in all his career, and he may be ignorant of nearly all the arts that make genuine stars. But his chances of success to-day are good if his manager decides that the time for his advancement has come, before half a dozen other young men in his employment whom he intends to promote at some early day.

Thus stars come into being every year, and it does not often happen that one of them shows a clearer title to its glory than another. They never seem stars in the sense that Davenport, Boorn, Fuchs, Barnett or McCullough were. And nobody knows that better than the star-making managers. The term Star has no longer necessarily a connection, is not to be confounded with talent and art. Some actors deserve the title in all its fullness, but they are in the minority in the present great company of stars.

QUESTIONS ANSWERED.

No reply by mail. No attention paid to anonymous, impudent or irrelevant queries. No private addresses forwarded. Letters addressed to members of the profession care of THE DRAMA will be forwarded.

A. F. C., Royalston, Mass.: Richard F. Carroll will appear in Miss Bob White this season.

M. H. W., New York: Walter Allen is not dead.

L. L. G., Chicago: Alice Kanner, 1432 Broadway, New York, can inform you as to the rights to the play you mention.

A. S. G., New Brunswick, N. J.: 1. Julia Arthur has not played Hamlet. 2. See the rules in italics at the head of this department.

G. M., Mexico: We find no record of any English translation of the play you mention having been produced.

H. M., Mansfield, O.: Letters to players, addressed in care of THE MIRROR, will be delivered or forwarded if possible.

C. H., Chicago: The date of Virginia Harrel's opening in Alice of Old Vincennes has not been announced.

H. L. G., Philadelphia: 1. Write to the Librarian of Congress, Washington, D. C. 2. Charles H. Yale has managed The Evil Eye since its production.

R. J. R., St. Paul, Minn.: Names of managers of comic opera companies can be obtained by perusing the columns of THE MIRROR. Letters to such managers, addressed in care of THE MIRROR, will be forwarded.

THE USHER.



Some time ago a number of our commercial managers agitated the subject of establishing bars in connection with the theatres, on the foreign plan, for the convenience of their patrons who desire liquid refreshments between the acts.

This proposal was received with such disfavor by the press and the public that it was speedily abandoned, but I notice in the programme of the Empire Theatre above the announcement that "Charles Frohman presents John Drew (tenth season)" there appears this notice: "For the convenience of the patrons of this theatre a Soda Water Fountain will be found in the foyer to the left adjoining the ladies' parlor."

Whether this is intended as a substitute for the tabooed bar, or whether it is a delicate tribute to the hordes of matinee girls that flock where the young and beautiful John Drew appears, is not explained.

The theatrical golfing colony at Siasconset has been active during the past Summer, and Tex Minson's recent reference to George Fawcett's championship occasioned that ripple of satisfaction which follows the knowledge that the outside world is hearing of achievements in a remote place. But it appears that Mr. Fawcett's championship is questioned from a letter Walter Hale writes Tex Minson from Nantucket.

"The golfers here," Walter Hale writes, "read with delight that Fawcett was champion of the club, with a score of 82 to 18 holes, but we have had no tournaments for men, and have been without a champion all Summer! Even the great players of the team have been unable to do 82, but now since this news from New York there will be a spur to greater endeavor."

Vincent Serrano his discovered one man whom he can beat—William Harcourt, from whom he wins golf balls with persistent regularity. Percy Hanwell, Mrs. Hale, and myself, however, feel much agitated that we should be bunches of the "also rans." The ladies think that their skill in the putting contests has lifted them out of the rut, while, with a golfer's conceit, I fancied myself graduated from that class some years since. However, it is good to read of ourselves down here. Next Tuesday we all leave to begin rehearsals in New York."

I have received the following letter on the subject of poster phraseology that is timely to the point:

Tex Minson's commendable protest against the parasitic use of the King's English, on the programme and billboard, in a matter of congratulation for a few chosen ones whose feelings have been now and then narrowed by some glaring crime. True, Caesar still "presents" his galaxies and fatness his vanity upon the frequent repetition of his august name, yet that is his special prerogative. Still it is bad to observe that some well meaning manager, in trying to reflect originality, fall into errors almost as criminal.

My attention has been called to-day to a splendidly engraved poster that adorns one of the fences here bearing the astonishing announcement that "Kirk La Shelle introduces the veteran actor, Mr. J. H. Stoddart." If Mr. La Shelle would pause a moment and read that statement, I believe he would order the destruction of his entire edition of that poster. An introduction assumes that the person to be made known to us is unknown. Are we whom Mr. La Shelle addresses in his print to understand that dear old Mr. Stoddart is unknown to us? Surely not, and Mr. La Shelle dispels such an interregnum by the use of the word "veteran." Can Mr. La Shelle introduce Mr. Stoddart to the public? I submit? To accomplish such a fact, Mr. La Shelle as the introducer must know the public and be known by the public better than Mr. Stoddart. Surely it might follow that this is an indication against his star, a thing Mr. La Shelle does not mean.

In the interest of syntax, of Alfred Ayres, and of the American people, let me appeal through Tex Minson to Mr. La Shelle to ring the death knell to "introduce" as a commercialism, lest our fences soon rock with the irritation; for managers are initiates, and Mr. La Shelle, being a rising and popular one, will they not rush to him for inspiration?

Who is it edits the "copy" of the advertising agents of the soap, and beers, and cigars of which the landscapes bear such testimony and to which the fences pay such tribute? I never have read an ungrammatical one. Yet the theatrical poster—what a hopeless mess it usually is! How many an author of a clever play cannot compose an intelligent programme.

Do we not stand in more need in America today of a poster censor than of a play censor? I myself learned to read from the characters on sign boards and fences. Imagine the dreadful injury to a youthful mind of absorbing the blight of a modern American show bill!

W. H. Waring.

Mr. Wright's observations are in line with what Tex Minson has said on this subject time and again. There is probably no branch of the theatrical business wherein there has been less progress than in poster work and advertising.

In Harper's Weekly the other day, apropos of the "stars" that are being hoisted upon the public by the theatrical powers that be, there appeared the following rhyme contributed by a reader:

"Twinkle, twinkle, little star—
How I wonder what you are!
Up upon the stage so high,
Like a rhinestone in the sky.
Where is Keen and where is Booth
In these days of callow youth?
Gone, alas! to other skies
In the Universal flea.
Gone upon the larger stage;
Gone to please a larger ego.
Gone to where real stars are seen,
Not those run by gasoline."

Harper's Weekly recommends its poetically inclined correspondents "to inveigh not so

much against the poor munition, who are doing their best, as against that well-meaning but perverted taste which has forced them to heights to which they are by nature and experience unaccustomed."

Edgar Seiden, who suffered a physical breakdown last January, is now assured by Drs. Dame and Jacobi that he is on the way to complete recovery, and he will probably be able to resume active duties by November.

Mr. Seiden writes: "If sufficiently strong, I shall be taken down to Sea Gate within the next ten days, where I have hopes of the salt air assisting me vastly."

Mr. Seiden's illness was doubly hard, for in addition to the suffering he has been obliged to endure he had to give up some promising business opportunities.

For two years past Will A. Page has ably served the *Washington Post* as its dramatic editor. Word comes that he has been engaged in a similar capacity on the *Philadelphia North America*. The transfer from the *Post* to the *North America* will be made on Sept. 21. In the large Sunday edition which the *North America* is shortly to establish the theatrical department will be made a feature.

DAVID WARFIELD'S STELLAR DEBUT.

(Special to The Mirror.)

NEW HAVEN, Sept. 9.

David Warfield's stellar debut, and the first performance on any stage of Lee Arthur and Charles Klein's three-act comedy, *The Auctioneer*, occurred at the Hyperion Theatre this evening before a large audience. The play was cast thus:

Simon Levi	David Warfield
Mrs. Levi	Maria Davis
Eliza Eagen	Marie Bates
Callahan	Oscar Bates
Jacob Steiner	Henry Lyons
Richard Eagen	Brandon Tynan
Mr. Finischi	Eugene Canfield
Minnie	Nellie Lynch
Grode	William Boag
Mrs. Sampson	Helen Phillips
Doris	Maudie Winter
Critic	Bronce D. James
Miss Minnow	H. S. Willard
Minnie Crompton	Nina Lya

Elizabeth Berkley and Alice Powers
Miss Flach
Eunice Broadwith
Julia Stern
Rachel McDaniel
Nora G. Dyer
Dore Eichenthal

The story of the play is a humorous one of every-day New York life, and among the scenes depicted are the Five Points and the corner of Twenty-third Street and Sixth Avenue, that are made very realistic by excellent scenery.

David Warfield was well cast as Simon Levi, a Hebrew auctioneer, and the other members of the company did good work. Marie Bates, William Boag, Odell Williams, Maude Winter, Nellie Lynch, Eugene Canfield, Maria Davis, Brandon Tynan, and Harry Rogers in particular being worthy of mention.

NOTES FROM MT. CLEMENS.

W. H. Horton writes from Mt. Clemens, Mich.: During the past week the following professional folk arrived at this resort: Frank C. Smith, Albert H. Lutz, Jessie Campbell, and Katherine Newman.

The departures were Charles W. Young, who will play Newark, O., shortly; Harry Linton, to Rochester, N. Y.; Hines and Remington, to the Avenue Theatre, Detroit, and Arthur Deming, to the Wonderland in that city.

Rehearsals of *Don't Tell My Wife*, that opens its scenes at Battle Creek, Mich., Sept. 16, are being held here. The company is under the management of Frank J. Merritt and includes Arthur Deming, Hines and Remington, William Kellar Mack, Thomas J. Dempsey, Margaret Burnham, Harry Edwards, Daley Kornell, and Lorence Jansen. Harry Yeager is the business-manager and C. J. Hartwell and Lew A. Johnson are to go in advance.

Francesca Redding and Madame Emmy were visitors during the week.

M. B. Streeter's company played at the Opera House here last week to good business, and Gentry's Dog and Pony Show is billed for Sept. 8.

Will O. Wheeler was in town for a couple of days in advance of Ole Olson, that opens its season here on Sept. 9.

A. K. Wilber brought the remains of his wife here for burial. The funeral took place Sept. 3 and was largely attended.

ALICE NIELSEN STUDYING IN ITALY.

Alice Nielsen is now at Scorsa, Italy, pursuing her studies for the grand opera stage, under the tutelage of Lawrence Russell. In a letter to a friend of Miss Nielsen's in this country Mr. Russell states that he considers Miss Nielsen one of the best pupils he has had and destined to win much success in grand opera. Miss Nielsen recently sang before Signor Mancinelli, director of the Maurizio Grau opera productions. He expressed himself as delighted with her voice and desires that she take the prima donna role in an opera that he is now completing. Miss Nielsen is also to study under Tosini. In recent cables reports it was erroneously stated that she was to appear in grand opera under Mr. Russell's management, whereas she is to receive vocal instruction from him.

TIM MURPHY'S NEW PLAY.

Tim Murphy and company gave the initial performance at the Great Southern Theatre, Columbus, O., Sept. 5, of a new comedy by Paul Willstach, entitled *A Capital Comedy*. The play deals with present day life in Washington, and was written for Mr. Murphy, who has the role of Joe Gay, an impoverished claimant against the Government, who has haunted the Capital for years in hopes that Congress will sanction his claim and make him rich. It is a type familiar to Washingtonians, and is accurately drawn. Mr. Murphy interprets it admirably, giving a quaint pathetic and amusing characterization, that the Columbus critics praised highly. The play is said to be strong in plot and excellent in construction. The supporting company, headed by Dorothy Sherrod, was adequate in every way.

S. MILLER KENT'S COMPANY.

The company that will support S. Miller Kent in *The Cowboy and the Lady* has been completed by Manager George S. MacFaddin. It includes Frederick Malcolm, Ralph Young, Bert Julian, Burdette, Rapley Holmes, Bert Market, Joseph Williams, George H. Stevens, Clarence J. Burdidge, John Philbin, W. Freeman, E. York, Ethelia Palmer, C. Blanche Rice, Mathilde Welding, Annie Wood, Marie Loyd, and Grace Wood. The tour will open at Atlantic City, Sept. 20, and will extend to the Coast.

P. W. L. ANNOUNCEMENTS.

The following are the announcements for the Professional Woman's League: Sept. 23, social meeting; Sept. 28, exhibition day; Oct. 1, literary meeting, with Hattie Noffle and Pauline De Lasser in charge; Oct. 8, dramatic meeting, with Harriet Webb as chairman.

MANN-LIPMAN OPENING POSTPONED.

Louis Mann and Clara Lipman's production of Paul M. Potter's new play, *The Red Kloof*, that was to have opened in Providence last evening, has been postponed until Thursday.

David Ganger, leading man Criterion Theatre, Brooklyn.

THE MANHATTAN THEATRE IMPROVEMENTS.

Owing to the extent of the improvements to the Manhattan Theatre, the opening of that house by Mrs. Piske in *Miranda of the Balcony* has been postponed until Sept. 24, when it will positively take place. Mrs. Piske produced *Miranda of the Balcony* at the Academy of Music, Montreal, last week, where it was notably successful. The box-office of the Manhattan will open for the sale of seats on Monday, Sept. 16.

A great change has been wrought in the Manhattan Theatre in fitting it as the future New York headquarters of Mrs. Piske and as a producing theatre. The Manhattan, as it will be revealed upon its opening, will be found to be unique in its atmosphere and appearance among New York theatres. An examination of the detail of its new interior will delight every lover of a characteristic home of the drama. Architect Howard Constable was the designer of the improvements, and his ideas have been carried out by the best available artists and artisans.

The high and narrow appearance of the house as it is remembered, largely due to a mixed architecture and a conglomeration of glaring colors, has been wholly changed. Skillful designing and decorative treatment have brought out a spacious auditorium with an air of consistency, refinement and even of luxury. In short, grace and beauty have replaced glare and tinsel.

The new decoration is green in tone, relieved with old gold. The walls are covered with a rich figured velour that is lightened with a graceful ornamentation tapering from the cornice to the ceiling. The upper part of the auditorium is surrounded by a strong new cornice, and the sounding board is supported by heavy brackets. In the first boxes, the backs of which are mirrored, additional columns have been placed, the general effect of all being to tie together the proscenium, the boxes and the auditorium in a harmony of constructive proportion. All columns, balcony and gallery fronts, wainscot, etc., are treated with metallic bronze, with polished lights that conform to the general decorative design.

Draperies are found in place of doors wherever possible, and these are of silk velour, corded and tasseled. They give the passages and boxes a restful and elegant air. An asbestos curtain of the latest construction, with brass wire woven through it, and specially fortified with heavy wire and iron supports, is decorated with a mask of the drama and arranged to operate with the greatest facility. A drop curtain of deep wine-colored velour has rich folds and fringe and heavy drapery gathered with cords and tassels. What is known as the "grand drapery," back of the curtain, is usually painted. Here it is of velour artistically fastened. The minor drapery is also of velour instead of painted canvas, as is usual. The proscenium frame has the aspect of a veritable frame of old gold with bright gold treatment.

An appropriate mural painting by Frank E. Gates ornaments the sounding board above the proscenium arch, and other dramatically descriptive pictures adorn the spandrels over the upper tier of boxes. The illumination of these pictures discloses a part of a new system of lighting throughout the theatre, and one artistically related to the decorative scheme. The pictures on the spandrels are shown by special lights hidden beneath the edge of the sounding board. The whole lighting system is so managed as to avoid, by distribution, the glare usual in theatres, and thus the conventional chandelier is missing, the ceiling lights being grouped in several large coronas about the ventilating opening in the main ceiling, this also serving to conceal this opening, which usually is unsightly. On the front of the gallery and balcony lights grow out of the decoration, and individually appear to be flowers with delicate pink and green petals. The rear of the auditorium is illuminated by torch standards on newels, while groups of torches on the wall light the rear of the balcony. Gas is provided for emergency, all the lights described being electric.

The sweeping character of the changes made in the Manhattan is nowhere more apparent than in the region of the entrance. The box-office approach is through double storm doors of quartered oak and plate glass. The box-office lobby shows a warm, rich treatment of antique oak wainscot, deep red paneling and bronze doors and cornices, the latter being supported by masks of the theatre. Here also is a characteristic detail of the new lighting system. A domed arch of bronze springs from the cornice panelled with opalescent glass, through which light is diffused from electric lamps concealed above. The interior lobby and stairway present an effect of green bronze and red that interfaces the green of the auditorium with the red of the exterior lobby, and the walls are veined in striped green with drapery fastened around the frieze. The ceiling is in bronze, paneled, and over the mantel facing the stairway is the life-size portrait of Mrs. Piske, painted by Jonpers. The retiring room for women has been wholly refitted and treated in the French manner. The smoking room, down stairs, has been made comfortable and attractive. A heavy green carpet covers the entire theatre, and a carpet will extend out over the pavement to the curb, covered with a permanent awning. The stairway walls and other spaces will be adorned with pictures that will add an effect of atmosphere. A bronze window placed very low adds to convenience.

Behind the curtain the changes are as radical. An elaborate new switchboard has been installed, equipped with the maximum number of "dimmers" and productive of the most varied and delicate effects of light. It rests on a balcony above the stage, and thus does not obstruct. Footlights, side lights, stage pockets, border lights, etc., are worked independently, and are equal to any requirements. The stage is new throughout. The dressing-rooms have been completely overhauled and made more attractive. All surplus woodwork has been replaced by iron, everything has been fireproofed, and electric lights, with make-up tables, special mirrors, wig shelves and all other conveniences have been provided. The dressing-room for Mrs. Piske has with its four booths very convenient and attractive. The ventilating system has been overhauled, and all plumbing throughout the building made clean and fresh.

Every attention has been paid to fire protection. The modern, quick-working asbestos curtain is an improvement on the old iron curtain, which operated slowly. Wooden stairways have been replaced with iron, the fireproof doors in the proscenium hall have been doubled, wooden partitions have been replaced with fire brick, and two gallery exits have been added. There is an efficient system of standpipes and hose and watch clocks and detectors, all inspected rigidly and constantly supervised.

CHANGES IN FLORODORA.

Next Monday there will be several changes in the cast of *Florodora* at the Casino. Cyril Scott, who left the company to join *The Liberty Belle*, from which he resigned shortly after, will resume his original role of Captain Donal. Charles Dickson his successor in the part, retiring from the company. Helen Redmond, long a member of Frank Daniels' company, will appear as Dolores. Bertha Walzinger, who has been singing the role, will be transferred to the same position in the Eastern *Florodora* company that opens in Brooklyn next week. Guelma Baker, after a few weeks' absence, will be seen as Valaida. Frances Tyree departing to play that part with the Eastern company. On Friday evening, Sept. 13, when the three hundred and fifteen performances of *Florodora* will be celebrated, the entire company will have new costumes.

Miss Lida Leigh, in the title of *Florodora* last night at Foreman's, achieved a success that was well merited. Her rendition of the character associated so much with Fanny Davenport did not suffer by comparison. All through the action of the play Miss Leigh maintained the trying role with a dramatic strength that was convincing, and at crises in the play arounded the audience to earnest enthusiasm.—Philadelphia Telegraph, Sept. 2, 1901.

PERSONAL.



NILLSON.—Carlotta Nilsson, who was successful last season as Eunice in *Quo Vadis*, has been engaged to support Blanche Walsh in *Joan of the Sword Hand*. A portrait of Miss Nilsson appears above.

TANNER.—Cora Tanner has purchased a very pretty cottage at Flushing, L. I.

LESLIE.—The Boston papers are unanimous in praise of Elsie Leslie's performance of *Glory Quayle* in *The Christian*. Her complete mastery of the character and the individuality she gave it were factors in winning for her a pronounced success.

MORRIS.—Clara Morris signed an agreement last week with Thomas Broadhurst to deliver a series of lectures this season under his direction. Since her retirement from the stage Miss Morris has devoted herself to literature. Her lectures will deal chiefly with her experiences on the stage.

COWELL.—Sydney Cowell will not return to the cast of *Captain Jinks of the Horse Marines*, as he has been engaged by Richard Mansfield for Beaucaire.

LEWIN.—Horace Lewis, now a member of the cast of *The Mormon Wife*, has been engaged for the Columbia Theatre Stock company, in Brooklyn, opening there on Monday as General Buckhorn in *Shamrock*.

CAINE.—Georgia Caine, who is in the cast of *The Messenger Boy*, underwent an operation on her eyes last Saturday. She may not be able to appear in the opening performance at Daly's, Sept. 16.

KENT.—Charles Kent has returned to the city and will begin rehearsals with J. K. Hatchett's company.

CARTER.—Mrs. Leslie Carter returned from Oakland, Md., last Wednesday. She will begin rehearsals of *La Du Barry* at the Criterion Theatre Oct. 1, her tour opening in Washington Nov. 25.

OAKER.—Jane Oaker has been selected by Waggonha and Kamper as Arthur Byron's leading woman in *Petticoats and Bayonets*. Miss Oaker made her stage debut last season,

AT THE THEATRES.

Herald Square—Tom Moore.

Play in four acts by Theodore Burt Sayre. Produced Aug. 31.

Tom Moore	Andrew Mack
Prince of Wales	Myron Callies
Sir Percival Lovelace	George F. Nash
Lord Moira	Theodore Bikel
Robin Dyke	George W. Deyo
Sheridan	Giles Smith
Beau Brummell	Frank Marlowe
Torace Farrell	Edward J. Burns
McDermott	Richard J. Dillon
Savant	John Napier
Mickey	Johnny Cooke
Willie	Willie Cooke
Patsy	Augustine Wilkes
Dicky	George Cailleux
Johnny	Johnny Gandy
Tommy	Howard Green
Linnie	Virginia Martin
Minnie	Ethel Clifton
Katie	Mary McNamee
Bridget	Sylvia Cashin
Mary	Winnie Farwell
Winnie Farwell	Lotta Rugg
Lady Fitz-Herbert	Jessie Lovett
Mrs. Malone	Ruth Wilkinson
	John Peacock
	Frank Pidgeon

On the last evening of August, at the Herald Square Theatre, Andrew Mack presented for the first time in New York Theodore Burt Sayre's latest play, *Tom Moore*. The occasion was important in the careers of both the actor and the dramatist, since Mr. Mack made his initial bow as a Broadway star, and Mr. Sayre saw the production of the best play that has yet come from his pen. The audience was large and was most amicably disposed.

In constructing his drama Mr. Sayre paid little heed to biographical facts, nor did he, apparently, strive to present anything like an accurate picture of the time and place. The play of *Tom Moore* has no historical value whatever, but considered merely as a piece of dramatic fiction it is entertaining, wholesome and of a sort that is widely popular among American theatre-goers. In construction it possesses certain good points, though several of its situations are hackneyed and others of them are awkwardly brought about. The dialogue, which is in the main bright and pleasing, is marred frequently by the introduction of modern phrases and even of slang. But though the play has numerous minor faults, the plot and the episodes are sufficiently interesting to make the average auditor overlook them. It is a drama that appeals to the simpler emotions—and the simpler emotions are never overcritical.

The opening scene of the play in the interior of the district school at Dauley, Ireland. There Robin Dyke, the heroine, is teaching the orphans of the neighborhood, and, after receiving the attention of Tom Moore, who, aged twenty, and just graduated from the university, is the most popular young buck of the village. Sir Percival Lovelace, a beau of the period, becomes enamored of Robin and strives to lure her to London to become an actress. Robin, being devoted to Tom Moore, repulses him until, by a piece of trickery cleverly managed by Lovelace and Torace Farrell, she is made to believe that Tom is faithless. She leaves him in anger, and at the close of the act Tom is left alone in the school room. This young would have been very appealing indeed had not Tom, in bewailing his folly, put a paper dunce cap on his head as the curtain fell. This bit of humor utterly ruined the scene.

In the second act, which takes place a year later, in Tom Moore's garret in London, the hero is besieged by creditors and is the victim of the avarice of gamblers. Lovelace, working upon the vanity of Robert Dyke, Robin's father and a minor poet, has succeeded in bringing father and daughter to London, and Robin has already won some success on the stage. An old friend of Tom's, Lord Moira, comes to his rescue, lends him money, and promises to bring him to the notice of the Prince of Wales.

The third act finds Tom Moore in high favor with the Prince, who has promised to permit the poet to dedicate his next book to him. The scene is in the drawing-room in Lovelace's mansion. Assembled there are the foremost wits and gallants of London. Lovelace, still striving to gain possession of Robin, presses old Dyke for a debt and threatens to send him to Fleet Street. Tom Moore saves him by promptly raising the sum and giving it to Lovelace. Driven to desperation by having his plan thus thwarted, Lovelace turns to the notice of the Prince a revolutionary poem, written by Dyke, which he knows will arouse the Prince to anger against its author. The Prince, enraged, asks the name of the writer. Dyke is about to confess when Tom Moore, to shield him, asserts that he wrote the poem himself.

In the fourth act Moore, having lost his royal patron, is again living in poverty in his garret. Lord Moira, knowing that Dyke wrote the seductive rhyme, induces the Prince to go to Tom Moore's room, where he overhears a conversation that establishes the boy's innocence. Robin and Tom are reunited, Dyke is made commissioner to the Revenue, and the Prince appoints Tom Moore to the post of Post Laureate of England.

Andrew Mack's impersonation of the hero was in every respect the most dignified and artistic that he has given in New York. He was spontaneous, sympathetic and very sincere in his every word and action. But he lacked somewhat the grace of bearing and the refinement of manner that the role requires. He was often a bit too jolly. In the tender and pathetic scenes, however, Mr. Mack was admirable, and he sang a number of Moore's songs in a most delightful fashion.

George F. Nash gave a capital performance in the role of Lovelace, giving to his impersonation just the necessary touch of gentlemanly villainy. Theodore Bikel, as Moira, had not an opportunity for the display of his best talents, but he played the role gracefully and well. Myron Callies, though rather heavy, was a satisfactory Prince of Wales; George W. Deyo played Robin Dyke very acceptably; and Richard J. Dillon was characteristically excellent in the role of McDermott. Edward J. Burns, as Buster, acted in a genial low comedy style that exactly suited the part. Giles Smith, as Sheridan, had little to do but did it little admirably. Frank Mayne was a capable Farrell, and Harry P. Stone was rather a colorless Beaumont.

Jessie Lovett as Robin Dyke was thoroughly pleasing. She read the lines with tenderness, her movements were graceful and in the more important situations she evidenced strong dramatic feeling and excellent technique. Maggie Fielding gave an admirable performance in every particular in the role of Mrs. Malone, Moore's landlady in London. Here was one of the best character impersonations of the evening. Sustie Wilkinson was a pretty and attractive Winnie Farrell, and Jane Peyton was an altogether pleasing Lady Fitz-Herbert. The dozen children who appeared in the school-room scenes were unusually natural and vivacious, and several of them made personal successes.

Great credit is due William Seymour for the admirable manner in which the production was staged. Two or three of the groupings were most original and artistic. The ladies in the company wore some very handsome gowns, and the costumes of the men were suitable.

Empire—The Second in Command.

Comedy in four acts by Robert Marshall. Produced Sept. 2.

Lieutenant-Colonel Miles Austruther, D. S. O.	Guy Standing
Major Christopher Bingham	John Drew
Lieutenant Sir Walter Manning	Gerald Yorks
Lieutenant Barker	Lionel Barrymore
Mademoiselle	Reginald Carrington
Barbara	Robert Schatzle
Constance	George H. Hunt
Georgie	George F. Nash
Mr. Beaumont	John E. Tully
The Honourable Edmund Gresham	Frank Mayne
The Duke of Bell	Robert Mackie
Muriel Manning	Maude Adams
Lady Harburgh	Edith Yule
Arch Viking	Caroline Koster

Another success may be added to the score

of Captain Robert Marshall, the young English playwright, whose His Excellency the Governor and A Royal Family have been enjoyed on both sides of the Atlantic. The latest of his works to be seen here, *The Second in Command*, played by John Drew and his company at the opening of the Empire Theatre on Sept. 2, was received with emphatic approval, and probably will duplicate in America its London hit.

In this play Captain Marshall has forsaken the pathfinding of whimsicality for the well-trodden ways of conventionalism, producing thereby a mannerly, plausible comedy of present-day English military and social life. A plot that excites the interest and sustains it is developed easily and briskly through a first act of clear exposition, two acts of deft and intricate complication, and a final act, not the equal of its predecessors, of reconciliation and settlement. The mingling of pathos and comedy is admirable. There is real sparkling wit in many of the lines, though others, essentially British, fall somewhat in effect on this side of the pond. The pathetic episodes ring with the true note of real sadness, and are always human and appealing. The character around whom the action centres is a happy creation of the dramatist, or rather a happy limning of an existent type that strikes the chord of sympathy in every listener's heart. For Major Christopher Bingham has many prototypes in real life.

Major Christopher Bingham is a victim of ill-fortune. Nearing middle age, he is passed over for the colonelcy of his regiment in favor of a younger man, Miles Austruther. But Major Bingham rises superior to bad luck. Despite his comparative penury and his ignorance by the way of office, he is chirpy, witty, popular and in love. The girl is Muriel Manning, ward of Lady Harburgh, and she does not reciprocate his affection. She has refused him twice, yet in the first act, at the Tenth Dragon barracks, hurt because Lady Harburgh has confiscated her, unmarried, an inheritance, she accepts Major Bingham, acknowledging that she does not love him. Her love has been roused only by the sight of an Academy painting of an officer whose identity she doesn't know. This officer turns up presently. He is Colonel Austruther, and he promptly falls in love with Muriel. In the second act he proposes to her, only to learn that she is not free. Muriel's brother, Walter, also in the regiment, is heavily in debt, and can avoid disgrace only by raising a large sum of money. His lawyer suggests that were Muriel betrothed to a rich man—the Colonel, for instance—that fact would be security for a loan sufficient to clear him. Walter is weak enough to repeat this to his sister. For his sake she secures her freedom from Bingham just when the poor fellow has gloomily brought the engagement ring. It is a hard blow, and the scene is exquisitely pathetic. Then Muriel contrives to recall her refusal of Austruther and accept him. Austruther, prior to this, has persuaded Bingham to take from him three thousand pounds and give them to Walter as coming from himself. Bingham does this after Muriel has accepted Austruther and when Walter learns of his sister's change of friends he believes that she has sacrificed herself for him and tells Austruther so. The evidence seems to bear him out, and Bingham has not the pluck to admit that Muriel doesn't care for him. Austruther, to free her, pretends to have cooled in his affection, and when she comes to him he avows that he had merely reminded him of a former flame. This occurs in the third act on the eve of the regiment's departure for the South African war, and here again Captain Marshall has introduced an episode of infinite sadness. All is hurry and bustle in the barracks; every one is delighted at the prospect of active service. Then a dispatch comes that Bingham, of all the regiment, is to remain behind. It is almost more than the Major can bear, and his voice is thick as he says: "I know why they chose me; it's because I'm such a duffer."

He does go to the front later, however, and the last act, a year later, finds him at Portsmouth recovering from a wound. Austruther returns from the war, too, and he and Muriel, who is nursing the wounded, have another love scene that settles matters. Bingham at last finds good luck in being decorated for heroism with the Victoria Cross, and with Austruther and Muriel clasping his hands the curtain falls.

Delightful as this story and the tailing of it is, the comedy is not without blemishes. The last act compared with the others seems complaisant, and the unnecessary introduction of a royal personage, to hand out the Victoria Cross as a silly bit of trumpery. Furthermore, this incident becomes ridiculous rather than impressive, because the actor that played the royal personage lacked utter distinction and adequate ability. There is little originality in the juvenile roles, that show the pair of young lovers whose sayings and doings are familiar through long acquaintance.

Mr. Drew has in Major Bingham the best role that has fallen to his lot in some time, and he plays it with unction, humor and feeling. Perhaps he gives more virility and spirit than is consistent with the character of a "duffer," but the inconsistency is slight, and Mr. Drew's performance is wholly enjoyable. He makes all his points skillfully, bringing out with equally telling effect the comic and pathetic sides of the role.

Guy Standing's Colonel Austruther was natural, manly and likable in every way. A new actor, H. Hazard Short, shone in a rather silly juvenile part. Gerald Yorks depicted the weak and caddish Walter competently. Lionel Barrymore was creditable in a small role.

Ida Compton played Muriel Manning with rare girlishness, charm and sweetness, and was natural in method and effective in acting.

Caroline Koster, an accomplished actress, out it is always good to see, made a delightful ingenue.

Ida Vernon was an excellent grande dame, and Lewis Baker, Reginald Carrington, and Robert Schatzle did acceptable work.

The settings were tasteful and the women's gowns handsome, while the stage fairly blazed with glittering uniforms.

Knickerbocker—The Rogers Brothers.

Musical comedy in three acts, book by John J. McNally; lyrics by Harry R. Smith; music by Maurice Levi. Produced Sept. 2.

Curtis Chaffins	Gus Rogers
Louis LaFou	Max Rogers
Alf. Hartman	William West
Judge Bailey	George J. Jackson
John Laff	Pat Rooney
Tough Ray	James Chevy
Bugler Jim	John R. Hardwick
B. Tardy	Willie Terperry
Malib Mahoni	Hattie Williams
Mandy Brandy	Grace Freeman
Mary	Emma Francis
Clara Brandy	Jeanette McDonald
Bebe Brandy	Josephine Baker
Elvira Face	John G. Nease
Nora Beloit	May Taylor
Tannie Chic	Reddick Hayes
Edith Moon	Nellie Farren
Alice Agnes	Nettie Uhart
Lottie Longway	Clara Franklin
Susie Swish	Julie Marlowe
Queenie Daniels	Julie Estman
Ann Other Act	Lucille Fallon
The Other Act	

The Rogers Brothers returned to town on Sept. 2, and projected at the Knickerbocker Theatre a new musical comedy in three acts, *The Rogers Brothers*, in Washington, written by John J. McNally, with lyrics by Harry R. Smith and music by Maurice Levi. A large audience was present, although an audience that looked generally as if they had never before seen the interior of the playhouse that has sheltered Sir Henry Irving, Ellen Terry, Sarah Bernhardt, Mounet-Sully, Jeanne d'Alcy, Herbert Beerbohm Tree, and John Gielgud, besides so many other foreign notables, not to mention numbers of native players of eminence. To this fact of comparative unfamiliarity with the traditions of the theatre is probably due the cheerfulness in which Mr. McNally's peculiar conning of nothing and nonsense was accepted.

The reason why the play was christened with the "in Washington" qualification is because

the stage setting of the second act comprises a view of the Capitol. That, too, is about the length and breadth of the plot. Plot, be it confessed, are not always essential to the purpose of entertainments of this class, yet such have never been seriously injured by the presence of a good deal more of grace than grace the hill at the Knickerbocker. Two impossible New York Dutchmen have been elected to some indefinite offices in Washington, whether they went their ways after hearing the tidings at the Democratic Club in New York city. Subsequently they mix with the Pan-American Exposition at Buffalo, and there you have the complete story, barring a few incidental roles that might as well have been omitted, for all they had to do of importance. Between times there was an effervescent array of chorus girls, a glittering show of gaudy costumes, some very good scenery, and a display of first-rate stage-management in the ensemble numbers.

The trouble with the thing, or rather the chief trouble, lay in the fact that the performance is of the sort which New Yorkers like to view through a haze of tobacco smoke with drinks, mixed and otherwise, on the side. Heretofore the Rogers Brothers' stellar attempts have been vouchsafed in such an environment at the Victoria Theatre, and the transition seemed to sit heavily upon the neophyte and boisterous lungings of the players. And just think of the managerial sacrifice in relinquishing the possibilities of a bar privilege! A few admirable musical numbers were the only truly bright spots in the programme, and these were led by "The Wedding of the Rouben and the Maid," which should wax highly popular, because of the fetching melody and the clever lyrics, and "Diplomacy," a very good little ditty indeed. Some other songs that failed of especial scoring probably did so through the unfortunate singing of certain of the soloists.

The Rogers Brothers were themselves, as usual, only differing from their previous efforts by ringing in an unfunny entrance and a dialogue specialty which did not compare with their earlier work in this line. They are really vaudeville performers, with no dramatic ability beyond the one department in which they always work, and this fact cannot but be felt more and more, as, year after year, they do the same old things. William West, as always, gave a tolerable impersonation of William West; Eugene Lejeune appeared deliciously out of his element in such a production; Gus A. Weinberg was artificial and unhappy in a juvenile part, and Pat Rooney distinguished himself in clever dancing. Emma Francis won applause for dainty dances; Hattie Williams and Grace Freeman were wasted in aimless roles, and Jeanette McDonald and Edith Moon commonly much in evidence, seemed unable to deduce any palpable effects from their indefinite assignments. Nora Bayes sang merrily and danced badly in one number that might have been saved, and the other people did, no doubt, all they could for the good of the cause.

The chorus was immensely good, exceeding comely, and capitally trained. The best thing in the production was the scenery by Ernest Green, especially the second act set, showing the botanical gardens in Washington, with the Capital up center, a remarkably beautiful bit of perspective painting.

The attraction is billed for a run of six weeks.

Wallack's—Don Caesar's Return.

Drama in four acts by Edgar S. Mordaunt. Produced Sept. 2.

Carrie I.	Wilton Lackaye
Don Caesar, Jr.	Theodore Roberts
Carrie II.	James E. Hobart
Carrie III.	Thomas A. Hall
Carrie IV.	George Leair
Carrie V.	Frederick Moore
Carrie VI.	W. J. Moore
Carrie VII.	Robert Coote
Carrie VIII.	Edward Gandy
Carrie IX.	Irvin H. Cobb
Carrie X.	John W. Martin
Carrie XI.	William Lamp
Carrie XII.	John E. Martin
Carrie XIII.	John E. Martin
Carrie XIV.	William Lamp
Carrie XV.	John E. Martin
Carrie XVI.	John E. Martin
Carrie XVII.	John E. Martin
Carrie XVIII.	John E. Martin
Carrie XIX.	John E. Martin
Carrie XX.	John E. Martin
Carrie XXI.	John E. Martin
Carrie XXII.	John E. Martin
Carrie XXIII.	John E. Martin
Carrie XXIV.	John E. Martin

actors meet again and a boat crew appear to take Lady Grafton on a trial spin. The scene changes to a river view, wherein the shell is seen with the rowers and Lady Grafton as companion, stereopticons slides depicting perfectly the moonlit waters and the panorama of the river bank beyond. A rattling boating song is sung, and the whole effect proves one of the prettiest imaginable. Then another chance comes on a burlesque of Diplomacy called Diplomacy, which is highly amusing and generally more than clever. It may best be described by simply naming the cast: Julian, Sam; Bernard, Henry; Len Fields; Griff, Joe Weber; Stein, John T.; Kelly; Zickin, De Wolf Hopper; Dora, Fay Templeton. The male roles are all played with irresistible humor, but the artistic hits are found in Mr. Hopper's truly marvelous conception of the adventures, Kicks, and in Miss Templeton's fine performance of Dora, which is really better than any seen in the legitimate productions of Diplomacy. A final medley chorus closes the bill.

Then, after the performance on the first-night, everybody stuck to their seats as usual and applauded for repeated curtain calls, while the usher carried to the stage the biggest floral display yet seen at this theatre, which is a remark favoring more of conservatory than conservatism. The company were literally walled in by masses of flowers and every one that would had to make a speech.

Weber and Fields themselves were as deliriously amusing as ever, and offered distortions of the English tongue at once marvelous and hysterically funny. Mr. Weber, as of old, was the guileless person who failed to comprehend anything at all, and Mr. Fields was the would-be bungo man hampered by inability to explain anything intelligibly. Sam Bernard, who returned to the fold, aided and abetted the nefarious schemes of Mr. Fields with his old-time fervor, and assisted in the general mutilation of grammar and orthography. De Wolf Hopper, except in the Diplomacy travesty, had less opportunity than before for display of his infectious humor, but he contrived to make a lot of his chances and sang, as always, delightfully. Frits Williams made his first appearance as a regular member of the company and got away with a genuine hit. To his lot fell perhaps the flashiest entrance yet accorded at this theatre, worked with a musical outburst by sundry girls who doubled in brass uncommonly well, all of which prefaced a capital song, "The Minstrel Show," which was a big success. Mr. Williams was obviously nervous at first, but after the first prodigious applause he took heart and installed himself a favorite. Dainty Bonnie Maginn and equally dainty Mayne Gehrus assisted him in the song, and got away with the triumph for which, presumably, the Hengler Sisters had been engaged, though they had resigned a few days before the opening because their roles were not to their liking. John T. Kelly was absurdly funny as the Irish cannibal king, and Leo Harrington fitted exactly in one of his familiar portrayals of a plausible confidence man.

There is no use to try to describe the bewildering beauty of Lillian Russell as Lady Grafton. Words are clumsy things when they try to convey an idea of such dazzling loveliness as hers or seek to tell of the fabulous glory of the gowns she wears. A Byron or a Shelley might come somewhere near justice to the loveliness, and a Worth might give some notion of the gowns, but even this is doubtful. These folk must admit limitations, and there seems none to Miss Russell's wondrous charms. Besides, she sings with a voice of silver and velvet, and she owned the whole place. The only disillusion came in her tiny speech at the end, when she was sorry she couldn't stop to talk because she had to catch a train for Far Rockaway. Imagine Miss Russell doing anything so prosaic as catching a train! Fay Templeton as Cho Cho San, in a travesty on Madame Butterfly, really gave a performance more artistic than that of any previous interpreter of the part seen here, and proved once more what a splendidly intelligent actress she is. Her perfect Dora has been remarked above, and she sang a few songs in incomparably delightful fashion as she always does. Moreover, she, too, had some amazingly stunning gowns.

The chorus, as in former years, showed a galaxy of girlish beauty that it would be hard, if not quite impossible, to tie, and here again words fail in effort to describe. The Weber and Fields chorus is honestly the most sprightly, comely and gingery on record, and this time they seem to have fairly bettered their former score.

Julian Mitchell's superb stage-management, John Stromberg's captivating music, Will H. Barnes' gorgeous costumes, and John Young's beautiful scenery all deserve unstinted praise. Now that Weber and Fields have commenced their engagement, the season is fairly on, and all the town will go over and over again to see their entertainment.

Murray Hill—Under Two Flags.

The Henry V. Donnelly Stock company opened its fourth season at the Murray Hill Theatre on Sept. 2, with Margaret Mayo's dramatization of *Under Two Flags*, to a very large and appreciative audience. The play combines much that is contained in both the Potter and Elmer versions, and while it is better than the latter version it is not, taken as a whole, more effective than that used by Blanche Bates.

Interest in the performance centered to a large degree in the new leading woman, Alice Johnson. She possessed an artist temperament and is handsome. Her Cigarette was an excellent performance, particularly in the emotional scenes. When Cigarette pleads with the Marshal of France for intervention in behalf of Bertie Cecil she acted with more than ordinary intensity and power.

William Bramwell as Bertie Cecil gave his usual vigorous, finished performance. Robert McWade, Jr., was easily the best Rake that has been seen in any of the recent presentations of the play in New York. John S. Hartman gave a virile and strong portrayal of Bertie Cecil. Laura Hope Crews has seldom done better work than as Lady Venetia, that became in her hands an important and effective role. Henry V. Donnelly interpreted the character of Sir George Landesworth in his customary amusing fashion. George Henry Trader as Ezra Barlow; N. Sheldon Lewis as Colonel Chateaubriant; Rose Stuart as Lady Guernevere, and Frances Starr as Alice, were all excellent. W. W. Law was unsatisfactory as Lord Royalton. The remainder of the cast was capable. The comedy, except in the first act, was very good, and the mad scenes were excellently managed.

DON CESAR DE BAZAN.

Drama in three acts by George Henry Trader. Produced Sept. 5.

Charles II W. W. Law
Don Cesár de Bazan William Lewis
Lady Diane Mary Davis
Monsieur du Bastic John D. McVay, Jr.
Léonard George Henry Trader
Count Chateaubriant Tom C. Marshall
Dame G. T. Roth
Don Juan C. A. Avella
Captain of the Guards William Lewis
Servant of the Guards Wm. A. Wood
Captain of the Yeomanry D. V. Henry
Under A. McIntyre
Grenadier Henry Barr
Officer Alice Johnson
Princess Marianne Laura Hope Crews
Countess del Bastic Rose Stuart
Frances Starr

The Henry V. Donnelly Stock company at the Murray Hill Theatre last evening joined in the Don Cesár de Bazan craze by producing a play of that name, "adapted from various sources" by George Henry Trader.

As a curtain-raiser—and perchance for the purpose of lending some novelty to the occasion—a monologue by E. H. Sothern was presented by Eleanor Moretti. Mr. Sothern's work bears the title, *Never Trouble Troubles You*, and the best that can be said for it is that it causes one to rejoice that Mr. Sothern is by profession an actor rather than a dramatist. The scene is laid in the library of an old country house in Warwickshire, England. The time is presumably about the beginning of the nineteenth century. Lady Frances houses the

Devil's Darning, designated upon the programme a local melodrama, was produced at the Third Avenue Theatre yesterday afternoon for the first time in this city to a small audience.

Why the play should have been termed a melodrama rather than a farce-comedy, or vaudeville it is difficult to say. The plot, if such it can be called, disclosed situations that were almost incomprehensibly impossible. As near as could be made out the story is of two stepbrothers,

one of whom had attained a great fortune by a singular and ingenious method of investing his brother's wealth. The other, a self-styled

jilted, or supposed that she has been jilted, by her lover, and she comes, disguised in male attire, to the house of her rival, to seek vengeance. While awaiting there for the man and the maid she appears to suffer all the tortures that jealousy can devise. At the last, by overhearing a quarrel in which her lover lustily proclaims his love for her, she is convinced that she is mistaken in her suspicion, and as the curtain falls she announces that she is in a perfectly happy state of mind. Miss Moretti acted the little piece as entertainingly as might be, but she was sadly handicapped by the dullness of the plot and the lines. In appearance she was very attractive, her elevation and bearing were excellent, and she made the most of her few opportunities.

The new Don Cesár de Bazan of George Henry Trader differs in many respects from the many other plays of which that lusty adventurer is the hero. The three scenes are the outer room of the palace of Aragon, an audience chamber in the same palace, and an apartment in the Castle Pregio near Madrid. The adapter has introduced a few new characters, changed somewhat the relationships of the principals, and has crowded in a number of new complications, besides using all of the old ones. The result is a play that fairly bristles with incidents and action. But it is a play that is difficult to follow, and one that makes its appeal rather to the eye than to the sympathies. It is a showy play and well calculated to serve the purpose of stock companies, for which it was evidently constructed.

William Bramwell in the title-role was as bold a buck as are most Don Cesars, but he was not required to exhibit quite the same whimsical comedy spirit as are the others. He was a good swaggger, an excellent love maker and a daring fencer. He captured the fancy of the audience and won much applause. N. Sheldon Lewis gave a creditable impersonation of Don Galliste—the counterpart of Don Jose. Particularly when he displayed craftsmanship and gave evidence of sinister thoughts was Mr. Lewis worthy of commendation. His delivery, however, was at times bad. Mr. Trader, the author, played Lazarillo in a sort of country yokel, low comedy fashion that was not agreeable. Robert McWade, Jr., as the Marquis del Bastic was excellent. John S. Hartman was satisfactory as Ruiz Diaz, and W. W. Law acted the role of the King intelligently.

Alice Johnson's Marianne was in every respect the most creditable impersonation of the performer. She was spirited, graceful, spontaneous in speech and gesture, and attractive in appearance. From her first entrance—when she came on gaily singing "La Paloma"—to the last she held the interest of the audience. Laura Hope Crews impersonated the Princess Marianne in the artistic manner that Murray Hill audience have come to expect from her. Rose Stuart did some capital comedy work as the Countess del Bastic, and Frances Starr was a very pleasing Casilda. The piece was nicely mounted and the costumes were effective. Next week, *Why Smith Left Home*.

American—Under Two Flags.

The Greenwall Stock company began its second season at the American Theatre on Saturday afternoon, Aug. 31, before an audience that completely filled the large house. Enthusiastic receptions fell to the few members of last year's company that are retained, and cordial welcome was extended to the newcomers.

The bill was Edward Elmer's version of *Under Two Flags*. It follows Guida's novel more closely than Paul M. Potter's play, but is less constructively and in places contains a superabundance of dialogue that does not advance the plot and renders the action slow. The first act, however, is an improvement over that of other versions. *Laurens* as it depicts excellently Bertie Cecil's environment, and introduces the principal characters that figure in the first chapter of the book.

James R. Wilson, who replaces Ralph Sturt as leading man, played Bertie Cecil with the grace and gaiety becoming that are the chief requirements of the role, and on the whole gave a finished and interesting portrayal.

Jessie Rogers, the new leading woman, was admitted to the role of Cigarette. She lacked the feeling and pathos necessary to an effective realization of the character. Frank H. Jamison made an aristocratic and stern Lord Royalton.

Herman A. Strode was a pleasing Rake, but did not fully realize the possibilities of the part.

Victor Moore made Ezra Barlow a conventional comedy Jew. Robert Elliott as Colonel Chateaubriant was picturesque. Arthur Maitland was a good Lord Rockingham, and others in the cast who were satisfactory were Eddie Collins, Lillian Bayar, Julia Blane, and Miss Moore. The cuttings were fair.

SHAKESPEARE.

This week's bill at the American is *Shakespeare*, and a crowded house turned out to see it last evening. There was much room for improvement in the performance. Several of the players were unusual and others were wanting to their roles. James R. Wilson did not the youth, spontaneity and dash for the part of Kershaw West. Jessie Rogers gave an acceptable but never striking portrayal of Gertrude Ellington. Robert Elliot as Captain Thornton, and George Waller as Jessie, both were easily the best of the cast. Arthur Maitland as Robert Ellington had naturalism and poise. Herman Strode took good care of Sergeant Barlow, and Victor Moore was good as Colonel Chateaubriant. Lillian Bayar was good as Madeline West. The rest of the cast did little to distinguish themselves. The battle scene was put on effectively, though the mounting, as a whole, was not lavish. An *Encore* to the King next week.

Third Avenue—Faust.

Joseph Callahan, supported by a capable company, was seen in *Faust* at the Third Avenue last week. Mr. Callahan's physical attributes and histrioic equipment are well adapted to the sinister role of Mephistopheles. He strikes the right key at the outset and holds it throughout the performance. Mephistopheles' lines fit the version used by Mr. Callahan as condition rather modern, but this inconsistency served the purpose, perhaps, of making the speaker more intelligible to the gallery. The scenery and electrical effects were adequate. Several members of the cast distinguished themselves. They were John Brinkley Shaw as Valentine, Miss Mary Davis as Dame Martin, and Grace Vandy as Marguerite. Doubtless we shall all wish and the audience satisfied to the point of rapture.

THE DEVIL'S DOUGH.

Melodrama in three acts by Frederick W. Bayley. Produced Sept. 5.

Bob Alston Charles E. Morris
Augustine Arctic Hartman Fred C. Miller
Alma Dorothy Hartman Anna C. Miller
Pat Purdy William J. Murphy
Jerry McElroy Wm. H. Tracy
George Stiles Al. Hartman
George Stiles Al. Hartman
Rev. John Williams Wm. H. Tracy
Jim Fluke Wm. H. Tracy
Romantic William I. C. Aldrich
Devoted Gertie I. C. Aldrich
Professor Hartman Wm. H. Tracy
Postman Wm. H. Tracy
John Fahey Wm. H. Tracy
Miss Dorothy Wm. H. Tracy
Miss Dorothy Wm. H. Tracy
Prudence Pridie Walter Martin

The Devil's Dough, designated upon the programme a local melodrama, was produced at the Third Avenue Theatre yesterday afternoon for the first time in this city to a small audience.

Why the play should have been termed a melodrama rather than a farce-comedy, or vaudeville it is difficult to say.

The plot, if such it can be called, disclosed

situations that were almost incomprehensibly impossible. As near as could be made out the story is of two stepbrothers,

one of whom had attained a great fortune by a singular and ingenious method of investing his brother's wealth. The other, a self-styled

jilted, or supposed that she has been jilted, by her lover, and she comes, disguised in male attire, to the house of her rival, to seek vengeance.

While awaiting there for the man and the maid she appears to suffer all the tortures that jealousy can devise. At the last, by overhearing a

quarrel in which her lover lustily proclaims his love for her, she is convinced that she is mistaken in her suspicion, and as the curtain falls she announces that she is in a perfectly happy state of mind.

Miss Moretti acted the little piece as entertainingly as might be, but she was sadly handicapped by the dullness of the plot and the lines.

In appearance she was very attractive, her elevation and bearing were excellent, and she made the most of her few opportunities.

Metropolis—The Prisoner of Zenda.

Munro and Sage's combination company, playing *The Prisoner of Zenda* and its sequel, *Rupert of Hentzau*, opened its season at the Metropolis Theatre last week. On the first three evenings of the week *The Prisoner of Zenda* was presented, and it was planned to present *Rupert of Hentzau* for the rest of the week. But the popular demand was for the older play, and the management therefore repeated *The Prisoner of Zenda* at the two Saturday performances.

An enormous audience witnessed the performance on Monday night and gave plentiful evidence of its hearty approval of the play and players. The scenery and costumes are all new and are exact fac-similes of the originals. Harry Leighton played the dual leading roles in capital fashion. He bore himself well, read the lines intelligently, and his acting was all that might be wished for, and her costumes were unusually handsome. Others of the cast who deserve especial commendation are Captain Hentzau, V. N. Wadsworth as Franz Teppich, George E. Miller as Colonel Sapt, and Eleanor Carr as Antoinette.

In the presentation, later in the week of Rupert of Hentzau, a similar wealth of scenery and costumes was displayed, and the principal players were again successful in the corresponding scenes. The company is a very well balanced one, and the stage-management of both pieces was very good indeed.

One of the Bravest met with favor at the Metropolis last night. It is in the hands of a capable company, and is presented with the usual mechanical effects.

Grand Opera House—The County Fair.

Nell Burgess' perennial success, *The County Fair*, was revived in excellent fashion at the Grand Opera House last night to a large audience.

The humor of the play and the quaint and laughable characterization of Abigail Prue by Nell Burgess were as well received as of old while the Transatlantic Quartette also evoked liberal applause.

The company supporting Nell Burgess included Sherman Bowles, Harry E. Robinson, J. B. Fulton, Edmund Burroughs, Harry B. Norman, A. S. Thoburn, W. F. Powell, M. T. Bonham, Emma Pollock, May Taylor, Annie Lennon, and Hattie Powers, all of whom did creditable work.

At Other Playhouses.

BIGELOW.—David Warfield will be seen in *The Auctioneer* next Monday evening.

DALY'S.—*The Messenger Boy*, with James T. Powers, opens the season Sept. 16.

GARRICK.—Ethel Barrymore in *Captain Jinks* will return to this theatre next Monday evening, replacing *Are You a Mason*.

LYCEUM.—Bertha Kalin will make her debut as a star in *The Forest Lovers* this (Tuesday) evening.

MADISON SQUARE.—The Liberty Belles will open the season at this theatre on Sept. 30.

METROPOLITAN OPERA HOUSE.—*The Ladies' Paradise and Around Town* will be produced Sept. 16.

REPUBLIC.—J. H. Stoddart in *The Bonnie Brier Bush* will open the season at this house Sept. 22.

VICTORIA.—The Russell Brothers in *Sweet Marie* will open the season Sept. 23.

GARDEN.—The season of this theatre opened last evening when H. H. Sothern presented for the first time Lawrence Irving's play, *Richard Loveland*. A review of the performance will appear in *The Mirror* next week.

OBITUARY.

The Honorable Jack Phelps, a prominent member of the Elks, died at his home in Louisville, Ky., on Aug. 29, after a short illness with pneumonia. Mr. Phelps was a lawyer by profession, but his love of the drama brought him into close touch with theatrical people. He was at one time president of the old American Bazaar Association, and had been mentioned as the probable next Grand Exalted Ruler of the Elks. The local lodge of that order has arranged to hold a service of honor for him on Sept. 23 at the Louisville Elks' Home.

John De Winter, leading bass in the chorus of the American Girl company, died at Fargo, N. D., on Sept. 2, of epilepsy. Mr. De Winter was a native of Madison, Wis. He was considered a very promising singer. Manager J. L. Lodge, of the company, made all arrangements for the funeral and interment. The services were held last Thursday morning in St. Mary's Cathedral, Fargo, and the burial was made in the St. Mary's Cemetery.

Mrs. Hattie Cray, a sister of Lew Dachster, the minister, died in Chicago on Aug. 29. She had long been a resident of Hartford, Conn., where she was well known on account of her community qualities by a large circle of friends. Mr. Dachster left his organization at Syracuse to accompany his sister's remains to Hartford, where they were interred on Aug. 21.

Ward has been received of the death in Alaska of Christopher J. Reilly, known professionally as Joseph Webster. He was long connected with the stage and had appeared in support of Fanny Davenport, Joseph Jefferson and other prominent stars. He went to the Klondike when the miners came, and died there over since. His home was in Hartford, Conn. He is survived by his mother, two sisters and a brother.

Edwin P. Hilton, an old-time manager and agent, died at the County Hospital in Chicago on Aug. 28, of apoplexy. From time to time Mr. Hilton managed various theatres in the Midwest, and was traveling manager for a number of companies, including *The Gay Matinee Girl*. He was preparing to go out as manager for *Mephistopheles* when his illness fell upon him.

W. W. Moore, an old theatrical man who was at one time manager of the Lyric Theatre, Montreal, died at his home in that city on Aug. 27. Twenty years ago he was a player in Canada in presenting low-priced attractions. In recent years he had been the publisher of the programme for all the English theatres in Montreal.



THEATRES AND ROOF-GARDENS.

Keith's Union Square.

The Eight English Roses head the bill. They are Mr. Keith's latest European importation, and are said to be very pretty, typically English girls. Second on the bill are Crawford and Stanley, and the others are Smith and Campbell, Miss Chester and her dog, the De Courcy Brothers, Lew Simmons and Frank White, La Belle Blanche, Herbert and Willing, Pyne and Dandy, Adelina Boattino, and the picture machine.

Tony Pastor's.

The attractions at Tony Pastor's are Nat M. Willis, O'Rourke and Burnett, Little and Fritzkow, Judge and Morton, Harry McBride and Mamie Goodrich, Stewart and Gillen, the three Basses, Jackie and Ingram, Fred and Forrest, Williams and Williams, Flatow and Dunn, Fred High, the vitagraph, and, as a special feature, Bert Howard and Leona Bland.

Proctor's Fifty-eighth Street.

The Man from Mexico, shown successfully at other local Proctor houses, is the bill of a slice of the stock company this week. The vanderbilts are by William Morrow, the Helen Reed Trio, Arthur Birchman, and the kalinotechnoscope.

Proctor's 125th Street.

A division of the Proctor Stock company presents The Bill, while between acts there are vanderbilts by Al. C. Davis, Rita Williams, F. W. Dunworth, and the kalinotechnoscope.

Proctor's Fifth Avenue.

The first of the promised series of revivals of the famous creation of the late Augustin Daly is presented this week by a detachment of the Daly stock company. Vanderbilts are introduced by the Green Cherry Sisters, Miss Elizabeth, Miss Marion, Miss Marion, Miss Van Schack, and Doyle and Granger.

Proctor's Twenty-third Street.

The department of the Proctor Stock company last week in Marion came down town to offer the new play, The Widow Bedot. Helen Brown, Billy Gibson, and the kalinotechnoscope entertain between acts.

Weber and Fields.

Since the opening last Thursday there have been repeated rehearsals and very many important alterations in the new burlesque, Roly Poly, reviewed in another column of this issue. The advance sale surely indicates that this season will break records for the comedian manager.

Burly and Sennett's.

The programme includes the three Mortons, Marcelline and Stone, A. H. Sheridan and company in A Comedy of Married Life, Tivoli, Goss and Jerry, Charles Leonard Fletcher, the Fred Brookins, and George Ingalls.

New York.

This theatre was reopened last evening with a revival of last season's successful burlesque, The Kid's Carnival, which went as well as ever. The members of the big cast are Madeline Gilman and Tom Moore. There were also a new comedy, Burlesque at Harry's, by George V. Hobart and Armande, and, introducing Dan Murphy, and a new Harry Hallit entitled Harry. The programme will be reviewed in the next issue of *The Mirror*.

Paradise Gardens.

The new numbers are supplied by the Three Abbott Brothers, Harding and Al. Sid, Nancey Nichols, Arthur, Burton, and Miss Olive, Johnson and Dunn, the Vanders, Basal and Rosalie, the Taylor Sisters, Sparrow, the Four Parsons, and the Rio Brothers are retained.

THE BURLESQUE HOUSES.

Nelson's Bowery.—The Bohemian Burlesquers have moved over from the Eighth Avenue for the week.

Lovett.—The Ross Hill English Folly company make their first appearance here this season.

Minn's Empire Avenue.—The American Burlesquers have strolled over from the Bowery for a week.

GUTHRIE.—Harry Morris' Twentieth Century Maidens have gone upstage from the London.

Dunwoody.—The Bentz-Santley company present two burlesques and olio with Daisy Dumont, James and Eddie Leonard, Charles Robinson, Willard and Wheeler, Grunt and Grunt, Lottie Elliott, Shirley and Davidge, and Lyons.

LAST WEEK'S BILLS.

Tony Pastor's.—Joe Welch made his initial appearance here in a sketch. The little boy was called Disobedient, and it is said to have been based upon a scene in a comedy in which he once meant to appear. It relates the story of an East Side Tiddisher who, with his two little children, occupies a tenement attic. He has not paid his rent, and his baby is sick. The landlord has threatened to turn him out, but the poor fellow doesn't believe the blow will fall, and he details, in one of Welch's monologues (though not as good as most of them), the various cases and troubles that beset him. He sends his little daughter out to the cobblestone with a pair of shoes that need repair, and she returns to say that the cobblestone declines to touch them until the last bill is paid. Just then the janitor is heard approaching with a gang of men to throw out the tenants. The poor man knows not what to do. His little girl goes to the baby's crib and cries out that the infant is cold. The Tiddisher follows and sees that his child has died. In comes the eviction committee and begins the work of lugging everything out to the street. Suddenly the janitor observes the tenant at the door and asks what is the matter. For answer

the broken-hearted man points to the crib. The janitor crosses, looks at the baby's body, yanks off his cap and, turning to his companions, says, "Never mind, boys, this job can wait till tomorrow!" And out they go, leaving the poor man and his little girl alone with their sorrow. The sketch, crude as it is, was highly effective, and if Welch was unable to bring out all of the acting points he was impressive in most of them and at all times commendably faithful to the part. By a fault either of acting or of lines, the audience failed to grasp the quick change at the end, when portion suddenly jumped in upon low comedy, and they laughed when they should not have done so, but this defect will doubtless be remedied soon. The little girl who played the Tiddisher's daughter, but whose name was not programmed, deserves credit for a finely realistic performance in a difficult role. Dooley and Kent returned to town in their taking duologues and won out again with their fine singing and their amusing talk. Four negroes, called Holcombe and Frost's Koon Klans, did good singing, but their ideas of comedy were very vague and their act was too long. Duffy, Saville and Duffy returned after a few weeks' absence and recorded their customary success. The Brownwells were highly amusing in the quaint sketch, All's Well that Ends Well, which has no connection with the Shakespearean work of like title, and no copyright suit is likely to ensue on this account. Baker and Lynn put in a sketch that was amusing at times, and Carson and Willard showed that their German comedy business has improved much since their former appearance here. Others in the long list were Devere's matinees, De Stoe, Howard and Lester, Linda McKeever, Collins and Hardt, Bell and Richards, and the vitagraph. Good business.

Karen's Union Square.—Flo Irwin and Walter Hawley headed the bill in their perennial skit, The Gay Miss Cox, which, by all appearance, they mean to keep on playing for years and years. It is just as diverting as of old, however, and the people liked it. Flo Irwin grows gradually more and more like unto her young sister, the merry May, and this change is for the betterment of her work. Fiske and McDonough appeared again in their splendid Miss Side show, Buckley's Temptation, which made its regulation hit and was rewarded with rounds of applause though in an unimposing place on the bill. It is one of the best acts in current vanderbilts, and none is better played. Mr. Fiske's Buckley is a true study of a thoroughly courageous, tough-as-a-thug, and glad of it—and Miss McDonough draws a singularly dramatic and appealing portrait of his long-suffering wife. The three Merrills did their marvelous cycle act that recently ran so long at the Paradise Gardens. George C. Davis rattled agreeably through his familiar monologue and earned a fair share of the applause. Miss Axi was enthusiastically greeted in her fine work on the trapsse and the high ladder, a pretty and daring act. Chevalier Bognamoff returned to delight music lovers by his excellent olio playing. James E. Rose and Marguerite Ferguson pleased slightly in their variegated and diverting comedy and dancing sketch, which seems good for a long time to come. Minnie Kakin came back in her dainty singing and dancing character turn, in which she has vastly improved since last she was seen here. The Corinne Sisters banished capitally, and the other members were Hughes and Anger, Stephens and Myers, Clayton and De Shan, the biograph and the chaperone. Big business.

Proctor's Fifth Avenue.—Last week Section E of the Proctor Stock company gave an admirable performance of A Bachelor's Household, in which Helen MacGregor and Helen Linton thoroughly earned a demonstration of hearty appreciation. The farce was preceded by a mischievous sketch entitled Brownie, the Martyr. Before the play and between the acts vanderbilts specialties were offered. John P. Rodgers, a baritone with a voice of very good quality, sang rather poor numbers. The Helen Bell Trio discoursed most exquisite music on harp and violin. Professor Pianoforte's birds diverted the children. C. W. Littlefield offered some of the most puerile drivel imaginable. It is marvelous that one of his mature years should deal out to a Broadway audience a pratfall that would scarcely prove diverting in a nursery. Madeline Bernard, soprano; the travel views, and the kalinotechnoscope filled out the bill. Business good.

Proctor's Twenty-third Street.—A section of the Proctor Stock company presented The Man from Mexico, in which Charles M. Seay and S. R. Wilcox appeared to conspicuous advantage. The farce was preceded by the one-act play, Raspberry Shrubs. During the evening Thurman jangled coins and cards, Al. Davis offered a drowsy monologue, and there were the travel views and the kalinotechnoscope. Business fair.

Proctor's 125th Street.—At this house last week a section of the Proctor Stock company presented The Widow Bedot and In a Dreaming Room. Between the acts Rita Williams offered songs, and Billy Gibson a negro monologue. The travel views and the kalinotechnoscope completed the olio. Good business.

Proctor's Fifty-Eighth Street.—A section of the Proctor Stock company presented A Fair Label on Aug. 31, preceding the house, and remained last week. Below the play and between the acts specialties were offered by F. W. Dunwoody and Harry Purst. The travel views and the kalinotechnoscope were likewise in evidence. Business good.

Harris and Shannan's.—The season opened at this popular resort on Aug. 31 with a corking bill. Chris Bruno and Mabel Russell were seen in an exceedingly clever musical sketch. Mr. Bruno's wonderful dancing was much appreciated. He is very fortunate in having for his partner such an accomplished singer and dancer as beautiful Mabel Russell. The act was a triumph for both. Willard Simms and Alice Angiers appeared in their well-known clever sketch, Flinder's Furnished Flat. Josie De Witt sang delightfully, manipulated the violins with rare skill, and looked admirably beautiful. Prentiss and Prentiss proved themselves clever acrobats and met with deserved success. The Strakova Opera company appeared in numerous arrangements of Il Trovatore and Rigoletto. Mathilde Preville, a new member of the company, who is possessed of personal beauty and a voice of remarkable compass, adds strength to the organization. The act, although unusual to vaudeville, met with pronounced favor. The Brothers Dunn appeared in their well-known acrobatic act, which is clean cut and good, but would be much improved if their burlesque business were eliminated, for they are not comedians. Josephine Thorson closed a new matinee, which could

scarcely be called good. All of his jests were soiled, and he made the odor of bad egg more wretched than it really is. His songs were mere in favor. The Jacksons, colored artists, in act decidedly too long considering its poor quality, and Thomas and Allen in songs, also ran.

CANARY BLOSSOM GROVE.—The chief newcomer was Besbie Blitz Paxton, who made a decided success in a few pretty songs most sweetly sung. She has a winsome presence and a tuneful voice, and the roofies liked her very much. Tom Moore, apparently not the same that Andrew Mack is impersonating at the Herald Square, sang fairly a few comic songs, employing a loud and husky voice somewhat reminiscent of Ben Harmon. Nick Long and Isadore Cotton recorded a largesized hit for their popular Italian and other impersonations, a capital solo act. The others, all holding over, were Ezra Kendall, Bianchi, Sloan, Macart's animals, Besbie Winfield, Charles R. Ward, Les Balles Cascades, Madge Fox, Lillian Florence, Emma Carus, Marwig's ballet, and the burlesque, Fun on the beach. Big business.

PARADISE GARDENS.—Fields and Ward were chosen by Oscar Hammerstein apparently to see how a talking act would go on the road, and they scored remarkably well, making their hilarious humor heard away back in the outskirts of the Hollandish village. The Bio Brothers came along with their fine ring act, and Joseph Adelman made more than a success in his admirable playing upon the xylophone and upon another and stranger instrument that looked like scaffolding for the new East River bridge but was of very sweet tone. The hold-over included the four Ferraris, the three Yuccaya, Berol and Berol, the Todd Judge Family, Johnson and Dean, and the Svengali, Sparrow, the Taylor Sisters, and Satsuma. Immense business.

The Burlesque Houses.

DOWNEY.—The Ramblers did a land-office business and gave general satisfaction, running the specialties in as parts of the burlesques. The list of entertainers included Emerson and Omega, Edward J. Mack, William J. Oswald, Joseph W. Nelson, Frank P. Cahill, Robert Mack, James H. Plunkett, Marie Leroy, Nevard Farrington, Mae Madeline, Mollie Dawson, Lillian Kellner, Carrie Brady, Jessie Knapp, and Irene Shannon.

MISSES BOWERS.—W. R. Watson's American Burlesquers reopened this theatre last week with two burlesques and an olio led by W. R. Watson, Crimmins and Gore, Washburn and Grant, Leslie and Curdy, Chris Green, and the Miller Brothers. The bill made a large-sized hit and drew well.

LONDON.—Harry Morris' Twentieth Century Maidens received last week and amused large gatherings of Boweryites. Mr. Morris scored in one of his imitable Dutch burlesques, and in the opening piece and olio hits were made by John A. West, Jeanette Webb, E. Green, Walter Bryant, James Van Leer, Mandie Duke, Nellie Fenster, Harry and Eddie Parker, and the living pictures.

MISSES EMERICK AVANTUR.—The Bohemian Burlesquers played to good business, introduced the Powers Brothers, St. John and Nicolai, Barr and Evans, Maddox and Waynes, and Riley and Higgins.

OLYMPIC.—Jeanette Dupré Watson's Oriental Burlesquers made their local bow last week and pleased large audiences.

MARIE DRESSLER SWEARS.

This formidable dame has been sent out from the New York Theatre: Marie Dressler, being duly sworn, doth depose and say that she has been engaged by the Siree Brothers to appear at the New York Theatre for a period of forty-seven weeks, beginning on Sept. 9, 1901, and that she is to receive from the said Siree Brothers \$2,000 for her services during such period the sum of twenty-three thousand five hundred dollars, and in addition thereto the said Siree Brothers are to furnish her with all costume to be used by her in the various productions in which she is to appear at the New York Theatre. All of which is duly signed by Miss Dressler and attested by a notary.

CINQUEVALLI AT KELTH'S NEXT WEEK.

Paul Cinquevalli, the famous juggler, sailed from England on Sept. 4 for a two years' tour around the world. He starts by playing twenty-six weeks in America, opening at Keith's Union Square Theatre, New York, on Sept. 16. Concluding his engagements on the Keith circuit, he will start for San Francisco, going from there to Honolulu, thence to New Zealand and Australia, where he proposes spending another twenty-six weeks. India and Africa are to be included in his tour. Cinquevalli claims the distinction of being the only artist ever commanded to appear before King Edward VII of England twice in one day.

PROCTOR NEW VAUDEVILLE ACTS.

That Manager F. F. Proctor intends to fulfill his promise to supply big feature vanderbilts acts, along with his stock company enterprises, is attested by a few of his latest engagements, scheduled for introduction this season. Sandow, the world-famous strong man, is one of the prospective importations, and another, scarcely less notable, is found in George Hanson, one of the original Hanson family of great pantomimists. Mr. Proctor's new theatre in Newark, N. J., will be in readiness for opening in a few weeks as the seventh link in the Proctor chain of playhouses.

THOROUGHBED BURLESQUES REHEARSE.

Manager Frank R. Carr's new company, the Thoroughbed Burlesquers, who opened yesterday at his Unique Theatre, Brooklyn, Sunday evening, before an audience of invited guests. The performance ran as smoothly as a regular one and was highly enjoyed. The two burlesques, led by Pauline Marquand, were of fair sort, herriots the unhappy color scheme in costuming, and the excellent olio showed Jessie Flynn, Mabel and Carrie, Gwynne and Roma, Silver and Applegate, Henley and Parson, and Folk and True.

THE EMPIRE VAUDEVILLIANA.

James J. Corbett has been engaged to head the Empire Vaudevillian, the company organized by the Olympia Theatre of Cleveland, under L. M. Strick's direction. The tour, which is for thirty weeks, commences Sept. 20. Mr. Corbett will deliver his own original monologue. Some of the other acts are Shockey and Nelson, Hillis and Silvany, the four Otto, and Little Miss. Julie Delmar will be the business-manager of the company.

STREET FAIRS AND CARNIVALS.

Salem, Kan., annual Fall Carnival will be held Sept. 17-20 in Oak Park Park. Paul's "Last Days of Pompeii" is the principal attraction. Dagonet and Brown's Streets of Cairo, Belmont's Egyptian Fountain, the Palace of Illinois, and Madison Theatre, Stewart's Flying Lantern, Gibson's moving pictures, the Three Kings Brothers, acrobats; Theodore Jenkins, the Four Brother Brothers, and the Flying Biscuits have also been engaged.

The Fort Smith, Ark., Street Fair and Carnival will be held Oct. 14-15. Manager E. F. Fly promises many excellent attractions, and will endeavor to eclipse all former events of the kind held in Fort Smith.

Williams, Miss., is making arrangements for a Street Fair and Harvest Festival to be held Sept. 20-22.

The City of Decatur, Ill., have announced to our correspondents that their carnival will be held Oct. 7-12.

The New Valley, Miss., Agricultural Society's Fall fair will be held Oct. 10-12. The main event will be the rodeo.

The local carnival will be held Oct. 10-12.

The local carnival will be held Oct. 10

VAUDEVILLE.

VAUDEVILLE.

Produced at the Savoy Theatre, Lowell, Mass., Sept. 2.

Although it was the first performance, was Labor Day, and the act closed the show, it was the biggest hit ever seen in the house.

Just Three Open Weeks between Sept. 2 and June 1. They are Sept. 16-23-30.

**WILL M. CRESSY'S
THE CORAL STRAND.**

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